

2022-2023 Cultural Funding Application Cover Sheet

Organization Information

Applicant Organization Name: Bainbridge Island Museum of Art _____

Proposal Contact Person: Sheila Hughes _____ Position/Title: Executive Director _____

Email Address*: sheila@biartmuseum.org _____

**Note: All communication regarding this proposal and any questions will be communicated using the email address you provide above. Please make sure you are monitoring it.*

Are you applying with a fiscal sponsor?** (y/n). N ***If yes, complete Fiscal Sponsor section below.*

Mailing Address: 550 Winslow Way E _____

City: Bainbridge Island _____ State: WA. _____ Zip Code: 98110 _____

Phone (work or daytime): 206.650.1958 _____

Are you a 501(c)(3) nonprofit organization? (y/n) Y _____ Organization Tax ID#: 27-0183255 _____

Year established: 2009. _____ Number of years continuously operating: 12 operating / 8 open to public

Are you now being funded by another program of City of Bainbridge Island? (y/n) N _____

If so, by what program and in what amount? _____

Did your organization receive Cultural Funding in a previous award cycle? (y/n) Y _____

****Fiscal Sponsor** (Only complete this section if this proposal will be submitted through a fiscal sponsor.)

Organization Name: _____

Contact Person: _____ Position/Title: _____

Email Address: _____

Phone (work or daytime): _____

Mailing Address: _____

City: _____ State: _____ Zip Code: _____

Are you a 501(c)(3) nonprofit organization? (y/n) _____ Organization Tax ID#: _____

Year established: _____ Number of years continuously operating: _____

Are you now being funded by another program of City of Bainbridge Island? (y/n) _____

If so, by what program and in what amount? _____

Proposal Information

Proposal Title: Untold Stories on Bainbridge Island _____

Brief Description of Request: *"To support the continuation of Untold Stories, a year-round program that spotlights compelling stories - from everyday heroes to inspiring movements, Untold Stories focuses on individuals, communities and histories and that have been forgotten, erased, misunderstood or deserve celebration.*

Total Amount Requested: \$ 30,000 _____

(Note: If requesting \$30,000, clearly substantiate the request so the reviewer understands the need and use of funds.)

Amount of City Funding Requested: 2022: \$ 15,000 _____ 2023: \$ 15,000 _____

☐ General Operating Support

☒ Project Support

Authorized Signature: *Sheila Hughes*

Date: October 8, 2021_

Print Name: Sheila Hughes

CULTURAL FUNDING PROPOSAL FOR THE CITY OF BAINBRIDGE ISLAND 2022/2023: UNTOLD STORIES of BAINBRIDGE ISLAND

1) Mission, Vision, and Values Statement

Bainbridge Island Museum of ART (BIMA) has a mission to inspire curiosity, wonder and understanding by connecting people with the contemporary art and craft of the Puget Sound region. Fueled by creativity and collaboration, BIMA commits to building a world where art is essential to thriving communities.

The organization has identified 6 core values, beliefs that guide BIMA's actions. They are:

- Growth, Learning and Discovery: We create visitor experiences that provide insight, knowledge and a shared understanding of ourselves as individuals and as a community
- Broad & Diverse Community Engagement: We collaborate with organizations and audiences to create cultural programs that reflect the diversity of our region and respect who is telling the story and whose story is being told.
- Community Centered: We put community first and honor the resourcefulness, support, and courageous generosity of our community, members, donors, and guests
- Accountability and Stewardship: We value integrity, ethical responsibility, and sustainable practices for our people, our collection, our building and our environment
- Transformative Artistic Expression & Joy: We celebrate the empowerment, generosity, wisdom, illumination, excitement, and optimism that art has the power to give

BIMA opened its doors in 2013 with a dream of becoming a cultural and artistic bright spot in our region, and since then has been engaging artists, visitors, students, community groups and arts-lovers and has welcomed more than 600,000 through its doors. Led by a board of directors of 22 and a staff of 18 FTEs, BIMA is still shaping its role as a player in the cultural landscape of our region. The museum has become a top cultural destination, renowned for both the quality of its offerings and its commitment to accessibility and being 100% free of admission. The museum is open 363 days a year completely free of admission, and guests can enjoy a rotating program of visual arts exhibitions, a robust educational and field trip program, and a burgeoning cultural activities and events program. Designed to be a warm, welcoming gathering space for the community, BIMA attracts strong island support and attendance including more than 1500 island members.

2) Past Funding

BIMA received Cultural Funding in the 2020/2021 cycle. Those funds were intended to present a two-year series of cultural festivals, concerts, literary events, heritage celebrations, and humanities programs that would create cultural partnerships with other non-profits and community organizations, and deliver a world class roster of arts and culture to residents who live, work, play and raise families on Bainbridge. When met with the realities of the pandemic, which included complete shut-down for more than 10 of 12 months in 2020, BIMA quickly converted its focus and staff to producing a huge variety of digital programs that better met the needs of the community. This included more than 150 art classes for K – High School kids, teachers and parents; virtual studio tours, gallery visits and field trips; artist profiles; short films; panel discussions and content that promoted the museum's commitment to Diversity, Equity and Inclusion.

PROPOSAL STATEMENT OF PURPOSE

1) Proposal Statement of Purpose

BIMA is seeking funding for a year-round initiative entitled **Untold Stories** – a dynamic series of free live and online lectures, panels, and conversations which inspire, empower, and educate through the art of storytelling. Untold Stories connect us through conversation and sharing, bringing to light histories, ideas and perspectives that have not been shared, have gone unrecognized or have been forgotten.

In 2020 and 2021, Untold Stories was a brand-new program, one of the many cultural offerings produced by BIMA that collectively reached more than 55,000 participants and viewers each year throughout Kitsap, Puget Sound, the state and beyond. Of the many cultural programs BIMA produced during this time, Untold Stories was one that resonated especially strongly with audiences. Whether because it focuses on inspiring stories of our community, or offered some hope during a very challenging time period, Untold Stories received the most comments, both through surveyed participants and unsolicited, urging us to continue this program.

Each 'Untold Stories' is presented as a cluster of programming, each one a rich pastiche of cultural, arts and humanities programs. The programs are two-weeks long and we will present it three times a year in the Spring, Summer and Fall. The program explores untold stories of our region and our time, with a goal to shine a spotlight on powerful stories, significant moments, and unsung individuals whose experience, while less visible, has influenced our world. By sharing these stories, we hope to inspire and entertain, break down some walls of apathy, ignorance or misunderstanding, and provide greater appreciation of our shared humanity.

These are not BIMA's stories – we are just a supportive conduit for the individual, social and community stories of many others – local, regional and global. BIMA partners with individuals as well as arts, social service, humanities & cultural organizations who have something unique to share.

Each two-week program includes free arts, cultural, heritage and humanities programs with wide appeal to audiences of all types, and spans poetry, music, film, theater, exhibition, heritage celebrations, civic gatherings, humanities, and spectacle. They range in length from an afternoon to two weeks long, and each offering can draw anywhere from 50 – 2000 guests. Together they provide an incredible amount of richness to island cultural life, provide opportunities for cultural dialogue an inquiry, and infuse our community with beautiful moments of collaboration, conversation and creativity.

A good representation of the concept can be seen in a few of the Untold Stories offerings of Spring 2021, which included:

- ***Breathe***, a group exhibition, inspired by Martin Luther King, Jr. featured the work of more than 25 artists who focus on social justice and human rights, addressing diverse and connected issues
- **Artist Conversations**, with Marilyn Montofar and Michelle Kumata, and a second with Carletta Carrington Wilson and Eileen Jimenez. In both conversations, the artists shared personal and relevant stories of migration, identity, and race, centered around their art featured in the group exhibition *Breathe*.
- **Honor thy Mother: A Panel & Conversation** with the filmmaker and Indipino film subjects sharing their stories of growing up on Bainbridge Island as children of Indigenous mothers and Filipino immigrant fathers during the 1940s and 1950s with no sense of belonging in either culture
- **Between Two Worlds: Growing Up with Undocumented Parents in Kitsap County**. Alejandra Pulido, a KAIRE (Kitsap Advocating for Immigrant Rights & Equality) Youth Leader will share her experience of growing up in Bremerton with undocumented parents.
- **Youth Panel** with Bainbridge Island high schoolers Izaya Brown and Sara Bukair, who share their personal histories and discuss cultural identity, as well as their work organizing and leading community and events with the Multicultural Advisory Council.
- **A Conversation About Food Justice**, where Chefs Tarik Abdullah, Ariella Bangs, Melissa Miranda, and Jimaine Miler discuss the rise of community kitchens, and activism and

empowerment through the food justice movement in Seattle. Inspiring stories about the imaginative and impactful ways that these culinary leaders turned their COVID restaurant closures into new ways to feed their vulnerable communities.

BIMA's primary goals with Untold Stories are to:

- Spotlight often unheard voices and underrepresented communities by offering work of different cultures, interests, genres, and perspectives.
- Create programs for underserved audiences or those who may not have access to quality arts engagement
- Serve the Island's thirst for conversation, inquiry and enrichment, delivering arts engagement directly to the folks who live, work, raise families and play on Bainbridge island, and stimulating regional cultural tourism to the island
- Provide a platform for other non-profits in our region, from organizations who focus on food insecurity and the unhoused, to immigration resources and senior services.
- Create opportunities for artists through employment, promotion & celebration

Through these programs, BIMA will:

- Create a platform for the artistic talent of hundreds of artists in music, theater, film humanities, literary arts, cultural and heritage events, kid's arts & more, with a special focus on reaching underserved and minority audiences, presenting artists of diverse background, orientation, age, and ethnicity, and with strong representation from women artists.
- Eliminate the barrier of financial means to cultural engagement through free admission, free programs and low-cost tickets, and provide cultural experiences for those with limited access to the arts
- Create a cultural hub for our region, one that provides our own island community with outstanding, world class arts and culture, and attracts others to Bainbridge Island to experience this cultural richness
- Help to float the boat of scores of other arts and non-profits organizations in the region, through partnership, co-presentation, and platforming
- Attracting new and different audiences and organizations to its beautiful, versatile facility, supporting Untold Stories, COBI is helping to transform the museum into a more vibrant and inclusive hub of ideas and activity for the entire region, to partner meaningfully with a range of non-profit and arts organizations, and to establish a new cultural heartbeat that fortifies greater Kitsap County and beyond. These goals directly align with BIMA's Mission, Vision and Values, particularly its values of Growth, Learning and Discovery; Transformative Artistic Expression & Joy; Broad & Diverse Community Engagement & Collaboration; and being Community Centered.

OVERVIEW OF UNTOLD STORIES PROGRAMS

2022 EVENTS, MILESTONES, & DESCRIPTIONS	# DAYS	# PROGRAMS	AUDIENCE SERVED	DATE	ADMISSION	LOCATION
Spring 2022: Untold Stories Poetry, Film, Spectacle, Community Gathering, Pop Up Exhibition, and Panel Discussions. Many programs will have a special focus on the 80 th Anniversary of the Japanese Exclusion act, Executive Order 9066	2 wks	10	1500	March	Free	BIMA Full Museum, Auditorium, Japanese Exclusion Memorial, Wing Luke and more

Summer 2022: Untold Stories with Art Talks, Community Projects, Film, Spectacle, Community Gathering, Pop Up Exhibition, and Panel Discussions. Many programs will have a special focus on the natural world, the environment, the beauty of the Northwest.	2 wks	10	3400	July	Free	Museum Gallery & Auditorium
Fall 2022: Untold Stories with Concerts, Tour, Videos, Literary Arts, Film, Spectacle, Community Gathering, Pop Up Exhibition, and Panel Discussions. Many programs will have a special focus on Dia de los Muertos, Hispanic Heritage Month, and the multi-dimensionality and diversity within LatinX, ChicanX, and Hispanic cultural groups.	2 wks	10	4200	March	Free & low-cost ticket	BIMA Auditorium & Galleries & Offsite
Spring 2023: Untold Stories with Concerts, Tour, Videos, Literary Arts, Film, Spectacle, Community Gathering, Pop Up Exhibition, and Panel Discussions. Many programs will have a special focus on Indigenous artists of the Salish Seas region, in collaboration with BIMA's Strength and Wellness show in Spring 2023	2 wks	10	4430	April	Free	Auditorium, Store Windows
Summer 2023: Untold Stories with Community Events, Outdoor concerts, Culinary events, Concerts, Tour, Videos, Literary Arts, Film, Spectacle, Community Gathering, Pop Up Exhibition, and Panel Discussions. Many programs will have a special focus on BIMA's 10 th Anniversary Celebration	2 wks	10	5500	June	Free	BIMA Auditorium, Plaza & Galleries & Offsite
Fall 2023: Untold Stories Community with Concerts, Films, Literary Arts, Exhibition and Heritage Festival	2 wks	10	4800	October	Free	BIMA Auditorium, Plaza & Galleries & Offsite

Key Project Participants

Untold Stories is built around BIMA serving as the central conduit for dozens of individuals and scores of organizations, who coming together with their best ideas and connections, to put together this wide array of special experiences and offerings. BIMA is uniquely suited to this work because our core staff has extensive experience in designing, programming, executing and marketing cultural projects, and we have an outstanding network of contact with artists, community leaders; educators; arts, humanities and social service non-profits; media partners; and many other contacts and connections required to create something of this size and impact

Over 40 Program Partners and Collaborators, expected to include: BIJAC, BI Historic Museum, Suquamish Tribe, Pride Foundation, KCTS, Hedgebrook, Marvin Williams Recreation Center, Earshot Jazz, Bloedel Reserve, YWCA Bremerton Chapter, BARN, Island Volunteer Caregivers, Copper Canyon, Wing Luke Museum, IVC, Poetry Foundation, MAC, Racial Equity Taskforce, Bainbridge Youth Services, Crosscut, Helpline House, KUOW, KNKX, Path with Art, Kitsap Regional Library, Helpline House, Puget Sound Book Guild, Kitsap County Library, Poetry Foundation.

What will City funding allow you to accomplish and if you do not receive funding, what will you not be able to do? If COBI is able to fund these events, we will be able to offer them all and market them to a wider audience, especially targeted at Kitsap & King County. Success in marketing has many benefits, including positive economic impact to the greater island, building the island's reputation as a top cultural destination, and activating partnerships with other strong organizations outside the island. If we do not receive funding, we will cut 2 – 4 programs from each Untold Stories segment and scale each of them back in scope, and reduce the associated marketing and outreach efforts.

2) ADVANCE COMMUNITY OBJECTIVES OF THE CULTURAL AND ECONOMIC SECTOR

Untold Stories directly and powerfully contributes to the City's express desire to advance economic vitality, community character, livability, and quality of life of Bainbridge Island. Each "Untold Stories" segment is comprised of a two-week intensive cultural showcase, and each delivers 10+ events or opportunities for cultural engagement. All told, Untold Stories will:

- Deliver 30+ events each year, each ranging from one day to several weeks.
- Showcase the combined talents of more than 200 artists, writers, filmmakers, thespians, musicians and other performers
- Draw more than 20,000 audience members, largely from greater Bainbridge Island
- Utilize the volunteer efforts of an estimated 70 individuals
- Provide a platform to support and advance the work of 40+ cultural, social and youth non-profits

Alignment with Cultural Element Goals: Financial Resources, Cultural Activity & Economic Vitality, & The Humanities & Public Art

Untold Stories allows us to share important, interesting and impactful stories about the aspects of life on Bainbridge that distinguish it as a special place to live, work and raise a family. BIMA offers a community contribution that supports, protects and enhances the value of the arts and humanities as essential to education, quality of life, economic vitality, broadening of mind and as treasure in trust for our descendants. And by building this program year after year, and helping to lift other non-profits in the process, BIMA continues to build on the island's significant cultural sector.

Just as the City of Bainbridge Island has made an important commitment to serving as a model for Diversity, Equity and Inclusion work, creating and supporting policies, practices and resources that help advance Social Justice, racial equity and values of a healthy community – BIMA is working in the same realm. Untold Stories bring deliberate focus to voices, communities, contributions, and issues which are currently underserved or underrepresented. These voices represent not just our own, but our partners in this work. The Untold Stories projects listed are based on partnership and platforming with scores of scores of individuals, from arts and social service non-profits like BIJAC, BI Historic Museum, Pike Place Senior Center, Kitsap Immigration Assistance Center, YWCA, Senior Center, Path with Art, Suquamish Tribe, Pride Foundation, S'Klallam Tribe, Marvin Williams Recreation Center, Earshot Jazz, Bloedel Reserve, YWCA Bremerton Chapter, Island Volunteer Caregivers, Poetry Foundation, and many more. Collaboration with these groups goes deeper than marketing or

co-promotion: we are creating opportunities for their stories to be told. BIMA further works directly with the regional arts and humanities, economic development and tourism sectors for broad based market exposure.

We believe that the island has a unique legacy as a place that is unusually rich in cultural curiosity, creativity and artistic talent, which gives it deep distinction as a place to live, work, and raise a family. As the island rapidly changes, these special characteristics can be vulnerable to erosion, diffusion or loss. With this commitment to infuse the island with deeply thoughtful, artistically rich, and socially significant programs, BIMA helps preserve and promote the distinctive character, history, traditional cultures and institutions of Bainbridge Island, and advances our profile as a leading cultural destination in the region. The inclusion of humanities, poetry, literary arts, inquiry, documentary and other forms of social dialogue promotes understanding of humanistic inquiry as a foundation for civil society, enjoyment of the arts and lifelong learning.

Alignment with Economic Element's Goals: Diversified Economy, Civic Life, Development in Designated Centers, Public Private Partnership, Retail & Services, Services Sector, Tourism & Arts

By designing programs of regional excellence, BIMA delivers a positive economic impact on the island. Visitors directly stimulate the island economy with spending on cultural activities, transportation, retail, gifts, services, food, lodging and ancillary sales. When BIMA works with partners from greater Kitsap County, King County, Washington State and the Northwest, we help support the island's reputation as a primary destination for cultural excursions and regional day trippers looking for an arts experience, supporting the City's belief that tourism is a key sector of the Island's economy and needs to be supported. BIMA provides a unique opportunity for visitors to experience a nationally recognized cultural center.

When we market broadly and bring in media partners to support our events, we build the island's profile within the region. By branching out our programming beyond our exhibitions through Untold Stories, BIMA connects with a much wider public and bring new audience to BIMA, to our downtown core, to our partners and to the entire island. All of our efforts promote tourism and promote the arts as a significant part of the island economy, and strongly amplify Winslow as the commercial hub of the island. Four of the six Untold Stories segments are scheduled for shoulder season when normal tourism is lower, to help stimulate off-season visitorship and spending.

In addition to drawing business and spending to the island, BIMA is also proud to be a strong island employer. We are ramping up to pre-COVID levels of 22 FTEs and 25 PTEs. We directly support the livelihoods of more than 150 artists every year through sales of their work in the store, teaching artist employment, and other contract and freelance opportunities, including Untold Stories participation. We hire local, responsible vendors, when possible, from the food purveyors to electricians to janitorial. We have made an intentional, organization-wide commitment to Diversity, Equity and Inclusion goals at every level of the Museum and are working to educate ourselves in the ways we can move faster in modeling best practices. In all those ways, BIMA is a strong contributor to the island's economy and a model of using culture as a stimulus for tourism, foot-traffic, local employment - creating year-round, positive economic impact on the island.

3) COMMUNITY IMPACT: NEEDS, PUBLIC BENEFIT, PARTICIPATION AND ACCESS

Describe how the project or activities will provide public benefit to Bainbridge Island residents and visitors. How will you improve access to your proposed project or activities – will they be accessible to all? In the same spirit as BIMA's commitment to free museum admission for all, 363 days a year, most of these cultural and humanities programs are 100% free to the public or at modest below-market ticket prices. The museum has a standing policy of free admission for kids under 16 to all films and lectures, and offers discounts to members. And as BIMA is 100% ADA compliant, with a new assisted listening system available in the Auditorium, anyone can enjoy these programs regardless of physical ability. And finally, many of these programs will be taped and offered as Digital offerings expand audiences.

Will there be new opportunities for community participation? Will you provide focused outreach to underrepresented communities or underserved segments of the Island's population? The digital expansion of all of our programs is the single biggest way that BIMA will expand opportunities for BIMA's marketing plans are tailored specifically for each program, and created in collaboration with unique media partners, promotional partners, and collaborating non-profit partners who can extend the reach of our efforts. Outreach is likewise specific and targeted to the individual program, with a goal to reach underrepresented segments of the Island's population and specific affinity audiences. For example, depending on the specific program, BIMA might be outreaching through a combination of traditional and non-traditional marketing and individual person-to-person networking to groups like teen poets and writers, individuals or caregivers dealing with memory loss or health issues, young musicians, communities of color, LGBTQ community members, teachers, or veterans. The museum just invested in Salesforce to capture contact info and communicate with individuals based on segmentation.

Describe the audience you will reach and how you will reach them. Will the proposed project or activities reach audiences to new your organization? The programs seeking support from COBI have wide appeal, drawing both regional cultural visitors and local arts-inclined residents. BIMA takes pride that it is 100% ADA accessible, and that the auditorium carries assistive listening system. Exhibitions are designed to include tactile work that can be enjoyed by vision-impaired arts lovers, and personal curatorial tours are available for anyone who wants a deeper understanding of the art. These selected events have been designed specifically to engage new and current audiences of the museum, including individuals from diverse groups in age, orientation, race, ethnicity, financial means, and interest. How BIMA can have an impact on fostering dialogue on topics like social justice, race, income inequality, environmental issues, and sexual inequality, and are all deeply considered in programming.

4) ORGANIZATIONAL STRENGTH

How BIMA can complete the proposed project or activities within the funding period BIMA has demonstrated every year that it is able to conceive, plan and execute well-produced cultural programs that pull audiences through quality of content, promotion and experience. Pre-COVID, the museum averaged more than 100,000 visitors a year, through a combination of exhibitions, education, and cultural experiences, and beyond its exhibitions and strong educational program, it presents more than 400 individual events every single year. BIMA's Auditorium is versatile and comfortable, and its team has deep experience in program execution. The Staff's cultural leadership includes:

- *Sheila Hughes*, Executive Director of BIMA –30 years as an Executive Director, producer and promoter of arts, spectacle & cultural programs, including Bumbershoot, Gage Academy, & Teatro ZinZanni
- *Ken Matsudaira*, Community & Cultural Program Director – Curator, programmer, and cultural thought leader with deep ties within the cultural, humanities, academic and art worlds
- *Kristin Tollefson*, Director of Education & DEI Advancement – Artist, educator, DEI leader and program director for more than 20 years in Seattle region
- *Korum Bischoff*, Marketing Director – Experienced marketing, communications and guest experience professional; 20+ years in arts and non-profit marketing, including One Reel, Bloedel Reserve and BIMA
- *Greg Robinson*, Chief Curator - One of the Northwest's best-known regional curators and arts executives, including leadership of Pratt Fine Art Center, MONA, and BIMA

The museum has a volunteer pool of 200 individuals, many of whom cite events as the programs they like to work on the most, as well as networks in the greater Puget Sound who bring important connections and opportunities for partnership. And the museum has good contacts in the fundraising realm, who can help provide options for future funding of all of these types of programs.

How do you gather input and feedback on your audiences or participants? How do you ensure your work is relevant to the community? The programs have been strongly shaped by direct community feedback, including post-event surveys, partner discussions, post-event ‘talk-backs’ and other forms of dialogue. The general direction of our programs is greatly influenced by broader feedback, including a survey taken in 2018 in which BIMA enlisted feedback from more than 600 residents, including Museum members and non-Museum members. The vast majority of respondents indicated that they’d support BIMA producing broad-based cultural programming, citing specific factors like:

- They appreciated the opportunity to enjoy world class arts, humanities and cultural experiences without having to travel off-island
- They felt cultural programs helped increase the impact of our exhibitions
- They felt that top quality arts and cultural experiences helped preserve the special ‘cultural fabric of the island’ and helped Bainbridge preserve its distinctive character as a community deeply engaged in arts, humanities, culture and performance
- They supported programs that introduced their kids to programs that don’t currently have access to
- They appreciated programs that address our senior population, including programs aimed at memory loss and lifelong learning
- They supported the Museum’s desire to have programs that represent diverse points of view, perspectives, and backgrounds.

What steps will help the project’s sustainability in the future? BIMA intends to build long-term sustainability for the Untold Stories through sponsorship, development support, marketing efforts, Salesforce CRM and sponsorship. We have just hired a part-time grant writer to identify future sources of funding for these programs.

5) ACHIEVEABLE OUTCOMES

During this two-year funding period, this project will deliver these achievable outcomes and indicators of success:

- That 7200 Bainbridge residents will be served a world-class roster of programs and presentations
- That 14,000+ people will be admitted to performance, exhibits and activities supported by the city
- Successful partnerships with more than 50 organizations
- Engagement in these programs by more than 75 volunteers
- Media coverage of these events
- High level of satisfaction reported by survey respondents

Long-term Outcomes:

As our mission states, BIMA exists in order to inspire curiosity, wonder and understanding by connecting people with the contemporary art and craft of the Puget Sound region. The long game for BIMA is to become a top regional cultural destination that attracts over 150,000 people a year to Bainbridge Island. We want to be a new kind of museum – values forward, synonymous with excellence, curiosity and imagination, and a proud representative of the artistic diversity and richness of Puget Sound region. We will measure that through public, artist & stakeholder feedback; analysis of the numbers of visitors, participants and those impacted.

How do you plan to monitor the progress of this project? BIMA relies on feedback for all its programs. We have a program team that meets bi-weekly to evaluate the performance of all exhibitions, projects and educational initiatives, using the below methods of feedback to refine and tweak as we go. As we execute collaborations, we

are in constant communication with our collaborating artists and non-profit partners, and following every program's completion, we hear directly from those partners on what could be changed, repeated or refined.

Briefly describe how often your organization evaluates the overall effectiveness of its programming. Evaluation is a constant process at BIMA. We have a strong system of feedback from its audience and partners. Using survey, audience discussion, partner feedback and numbers analysis, BIMA receives both metric and qualitative information that informs the design of programs going forward. We use a balance of direct metric feedback, Google analytics, Salesforce data, financial performance along with more intuitive, value's-based analysis that includes more subjective criterion like quality, cultural niche, mission alignment, values representation. We want to know that programs are valued, understood, and offer alternatives to what is already on the island.

Briefly describe how you believe City funding will impact your organizational capacity? BIMA is ready to put two brutal years of COVID, which included weathering closure, additional expenses, the devastation of BIMA'S earned income stream, staff burn out, anxiety and fatigue, behind us. City funding can help bring the community stories front and center. City funding from COBI can demonstrate strength to other funders, which helps strengthen this new sector of programming within the museum, and in turn, support all the other non-profits who are able to benefit from this collaborative approach to cultural offerings.

How will BIMA incorporate what we learn into our work? It was through experimentation and refinement that we learned that Untold Stories meets a new community need in a newly critical time, and we will continue to learn our lessons in the field and adjust our programs accordingly. We look at performance in terms of artist, partner and audience response, community impact and future opportunities. We look at how many people are served, and also whether those people are new to BIMA, currently underserved in terms of engagement, or communities of special interest. We have two different tracks of analysis, one for live events and one for digital. Once we have the feedback, we use that to reformulate, expand, or enrich specific offerings.

More broadly, we look for programs that resonate with our community; that are in alignment with our values and support our commitment to diversity, education, access, inclusion and social justice; that provide strong artist platforms; and that draw diverse audiences that can help create a cultural profile for Bainbridge Island and that preserve and magnify the distinctive island identity as a place of creativity, artistry, learning, inquiry, and cultural conversation.

Final Thoughts

As we climb back out of a very dark period in our region, community and country's history, our community is going to need time, resources and opportunities to come together again, to rebuild thoughtful dialogue on important matters of the world we are trying to leave for the next generation, and to heal.

Untold Stories resonates with audiences because it is doing those things, and BIMA is a safe place for those things to happen. The conversations are not always easy. The topics can be deep and distressing or joyful and celebratory. Not every event is transformative, but every event provides a chance for that kind of exchange of ideas, that moment of shared humanity. We believe that the City of Bainbridge and the people of Bainbridge Island want to be the place where those exchanges happen, where connections are made, and where the healing and forward movement can begin.

Thank you for considering how we can make that safe space, bring these stories forward, and provide more of this kind of rich arts, cultural and humanities exchange on Bainbridge Island.

UNTOLD STORIES PROJECT BUDGET 2022 & 2023

	2022 - Year 1			2023 - Year 2			
PROJECTED REVENUE	Total Project Budget Year 1		% of Total Project Budget Year 1	Total Project Budget Year 2		% of Total Project Budget Year 2	Total Project Revenue (Year 1 and 2)
Grants	35000			35000			70000
In-Kind Support	4400			5000			9400
Ticket Revenue	6000 (90% of programs offered free)			6000 (90% of programs offered free)			12000
Individual Donor	3000			5000			8000
Sponsorship	5000			5000			10000
Museum Support	20000			20000			40000
TOTAL	75130			79840			154970
PROJECTED EXPENSES	Total Project Budget Year 1	COBI Cultural Funding Request Year 1	% of Total Project Budget Year 1	Total Project Budget Year 2	COBI Cultural Funding Request Year 2	% of Total Project Budget Year 2	Total Project Expense (Year 1 and 2)
Pro-Rated Staff Costs for Event Manager, Guest Curators, Digital Program Associate, Videographer, Digital Tech)	21090			23900			44990
Artist Fees, Speaker Fees, Moderators, Film Rights, Honoraria Costs	24030	10000	13%	25450	10000	12%	49480

Space / Facilities (Cleaning, Set Up/Tear Down) (\$ 100 x 10 nights x 3 series/yr)	3000			3000			6000
Equipment Purchase	1100			0			1100
Travel / Training	500			500			1000
Marketing	5750	5000	7%	5750	5000	6%	11500
Production (Sound, Tech, AV, Ticketing,	17760			18940			36700
Indirect Administrative Costs	1900			2300			4200
TOTAL	79130	15000		79840	15000		154970

BUDGET NARRATIVE

Actual Sources of Income:

Since opening, Bainbridge Island Museum of Art has typically supported itself through a combination of earned (35%) and contributed income (65%) in order to deliver a full year of programming while maintaining free admission and being open 7 days a week. We are in a solid financial position, and own the building we occupy and have no outstanding debt. The annual budget exceeded \$3m pre-Covid, requiring the museum to raise about \$2m a year through a variety of contributed income sources including membership, museum donation boxes, major gift giving, special event fundraising, an annual auction, sponsorship, end of year giving, and other activity. The operations are managed by a staff of 28 FT and PT employees. The museum's Strategic Goals are overseen by a Management Team and a Board of Directors of 22 individuals.

While the closures, health mandates, and staff shortages resulting from the pandemic have eroded the earned income portion of BIMA's operating expense, the museum has a supportive donor base which has helped the organization weather the last two years. That generosity, in addition to government CARES Act help, reduced expenses, and grants have helped fill the gap. Obviously, the Delta variant has made it challenging to create a solid timeline for a return to pre-pandemic stability, but we are making slow and steady progress in rebuilding our earned income, which includes museum store, bistro, rental program, tuition, and ticketed programs.

Potential Sources of Income:

Recognizing that an organization of this regional size needs a strong foundation to weather good and challenging times, BIMA has just started an Endowment Campaign with a goal to raise \$20m by 2023, a year that marks the 10th Anniversary of this organization. We are just putting together our Campaign Cabinet, and will begin the work in December. When we achieve this milestone, it will reduce the annual fundraising burden and allow the organization to say yes to projects that may require special financial support.

Once the Endowment goal has been achieved, we will rely on a similar mix of earned income and the spectrum of contributed income sources, with the additional lift from an annual Endowment distribution.



BIMA Board of Directors 2021/2022

Liz Walters, President, Non-Profit Foundation & Educational Leadership, Tauck Family Foundation

Chasity Malatesta, Vice President, DEI Speaker, Educator & Youth Advocate; STEM Science Instructor

Dana Quitslund, Vice President, Retired Developer, PeopleSoft; Oxfam America Leadership Council

Joe Wilcynski, Treasurer, CPA Retired, Peterson Sullivan, Seattle

Paul Castañón, Secretary, Retired Corporate Legal Executive, Tenet Healthcare

Erica Beyer, Marketing & Communications; Managing Director, Grayling Advertising

Suzanna Darcy, Retired Chief pilot, Director-Flight Training, Boeing

Liliana Grip, Retired, Banking & Nonprofit, NW School for Deaf and Hard-of-Hearing Children

Suzanne Kelly, Chair, Board Leadership positions at Bloedel Reserve, Wing Point Golf & Country Club

Kimi Kinoshita, Retired Teacher & Education Policy Advisor; Community, Social Justice & DEI Advocate

Johnna Kleisner, Retired, Community Volunteer and Arts Advocate

Araceli Lesko, Technology & Business Strategist; Principal Product Manager, Amazon

Mark Levine, Board Chairman Emeritus, K&L Distributors; Partner, Bennett-Howard Studios; Arts Advocate

David Lewis, Fine Artist, Author, and Co-Owner & Founder of Little & Lewis

Jana Mohr Lone, Author, Educator and Founder & Director of the Univ of WA Center for Philosophy for Children

Brian Marks, Retired Founder & CEO Augusta Sportswear Group; Board leadership positions in arts & healthcare

Ashley Mathews, Planning Commissioner, City of Bainbridge Island; Licensed Real Estate Broker, Windemere

Kathy Nibarger, Community Volunteer, Arts & Education Advocate

Patti Orellana, Fine Artist; Retired Graphic Designer, Garden Botanika & Eddie Bauer

Wendy Orville, Fine Artist; Educator, Owner of Inkgarden Studios

Jessica Pavish, Museum Advocate; Investment & Financial Advisor, Edward Jones

Cynthia Sears, Founder of Bainbridge Island Museum of Art; Curator; Philanthropist

Ralph Siegel, Retired Partner at Deloitte & Touche LLP

BAINBRIDGE ISLAND MUSEUM OF ART STAFF			Status	Department
FT	Shawn Baker Gibson	Senior Marketing Manager		Communications
PT	Calder Bischoff	Museum Store Associate		Museum Store
FT	Korum Bischoff	Director of Communications & Visitor Experience		Communications
FT	Quincy Blackmon	BIMA Sound & Audio/Visual Technician		Cultural Programs
PT	Bonnie Christoffersen	Gallery Associate		Curatorial
FT	Scott Farwell	Facility Manager		Facilities
PT	Ki'Sha Gullette	Bistro Staff		Bistro
FT	Kate Henderson	Facility Event Manager		Cultural Programs
FT	Sheila Hughes	Executive Director		Executive
FT	Stephanie Knutson	Bistro Restaurant Chef & Manager		Bistro
PT	Abigail March	Guest Services Associate		Visitor Services
FT	Ken Matsudaira	Director of Community & Cultural Programs		Cultural Programs
PT	Stella McCurdy	Museum Store Associate		Museum Store
FT	Philip 'PJ' Mertz	Visitor Services Manager		Visitor Services
FT	Jessica Miller	Fundraising Events Manager		Development
PT	Patricia 'Tricia' Pearson	Membership Manager		Development
FT	Peter Raffa	Development Director		Development
PT	Nancy Rignel	Gallery Associate		Curatorial
FT	Gregory Robinson	Cynthia Lovelace Sears Chief Curator		Curatorial
FT	Amy Sawyer	Assistant Curator		Curatorial
FT	Kimberley Seigel	Curatorial Associate & Volunteer Coordinator		Curatorial
FT	Hunter Stroud	Digital Program Associate		Communications
PT	Aida Terry	Guest Services Associate		Visitor Services
FT	Kristin Tollefson	Director of Education & DEI Advancement		Education
PT	Harvey Weidman	CRM Associate		Finance
FT	Andrea Sanchez-Williams	Finance Director		Finance
PT	Asia Wolfe	Bistro Staff		Bistro
FT	Anika Tabachnick	Creative Aging Associate (AmeriCorp Volunteer)		Education

Updated October 1, 2021

COMPARATIVE BALANCE SHEET SEPTEMBER 2021

ASSETS		
Current Assets		
Cash & Savings		
Savings	703,022	3.6%
RBC Cash Reserve	515,538	2.6%
Commerce Bank - Deferred Maint.	-	0.0%
Other Cash	281,799	1.4%
Total Cash & Savings	1,500,359	7.7%
Accounts Receivable (net)	118,441	0.6%
Undeposited Funds	409	0.0%
Inventory	43,755	0.2%
Prepaid Assets	11,622	0.1%
Total Current Assets	1,674,586	8.6%
Fixed Assets		
Land	3,102,516	15.9%
Building	8,254,622	42.4%
Museum	1,892,506	9.7%
IG Building	68,743	
Other	805,127	4.1%
Less: Accumulated Depreciation	(3,216,861)	-16.5%
Total Fixed Assets	10,906,653	56.0%
Other Assets		
Laird Norton Cash Reserve	1,448,555	7.4%
Laird Norton - Deferred Maint.	394,894	2.0%
Operating Endowment	2,015,395	10.3%
Curator Endowment	3,044,934	15.6%
Total Other Assets	6,903,778	35.4%
TOTAL ASSETS	19,485,017	100.0%
LIABILITIES & NET ASSETS		
Total Current Liabilities	127,077	0.7%
Total Liabilities	127,077	0.7%
Net Assets		
Net Assets (without Donor Restrictions)	14,773,983	75.8%
Board Designated Funds	427,000	2.2%
Net Assets (With Donor Restrictions)	3,736,973	19.2%
Net Income (from Operating Activities)	81,718	0.4%
Net Income (from Non-Operating Activities)	338,266	1.7%
Total Net Assets	19,357,939	99.3%
TOTAL LIABILITIES & NET ASSETS	19,485,017	100.0%



BAINBRIDGE ISLAND MUSEUM OF ART

	2021 APPROVED BUDGET	2021 BUDGET YTD THRU 9.21
BIMA OPERATIONAL BUDGET		
REVENUE		
Fundraising Income		
<i>Annual Contributed Income</i>		
Donation Box	21,230	28,376
Memberships	100,000	71,775
Annual Fund	75,000	2,675
Major Gifts - Individuals	900,000	177,700
Grants	85,000	107,100
Designated Grants: Murdock, CIF	50,000	143,500
Sponsorship	60,000	675
Other Donations - Community Programs, Matching, C	50,000	94,280
PPP Loan	-	285,413
Total Contributed Income	1,341,230	911,494
<i>Auction/Bash/Marketplace</i>		
All Fundraising Event Revenue	510,000	427,200
Fundraising Event Expense	(30,000)	(6,720)
Net Auction Income	480,000	420,480
<i>Other Special Events</i>		
Art Market & Holiday Night Market	45,000	7,555
Event Expense	(7,500)	(5,532)
Net Other Special Event Income	37,500	2,023
Total Fundraising Income	1,858,730	1,333,997
Retail Earned Income		
<i>Store</i>		
Net Store Revenue	(21,000)	3,890
<i>Bistro</i>		
Net Bistro Revenue	(8,844)	(7,160)
<i>Rental Events</i>		
Net Events Revenue	-	0
Total Retail Income	(29,844)	(3,270)

Programming Earned Income		
<i>Educational Income</i>		
Rev: Tuition-Based programs, Workshops, Camp	27,000	5,313
Educational Expense	(31,000)	(24,759)
Total Educational Income	(4,000)	(19,446)
<i>Cultural Program Revenue</i>		
Revenue: Films, Concerts, Festivals, Family Party, Le	0	
Cultural Direct Expense	(20,000)	(5,227)
Total Cultural Program Income	(20,000)	(5,227)
Total Programming Earned Income	(24,000)	(24,673)
Subtotal Net Earned Income	(53,844)	(27,943)
REVENUE TOTAL	1,804,886	1,306,054
EXPENSE		
<i>Adminstrative Payroll & Benefits</i>	1,296,000	816,311
<i>Professional & Adminstrative Services</i>	30,000	5,927
<i>Acquisitions & Exhibitions</i>		
Exhibitions	90,000	30,797
Digital	35,000	9,300
Total Acquisitions & Exhibitions	125,000	40,097
<i>Fundraising</i>		
Total Fundraising Expense	34,500	18,161
<i>Marketing</i>	76,000	26,996
<i>Occupancy Costs</i>	270,000	161,371
<i>Facility Reserve Contribution</i>	53,000	53,000
<i>Office & Adminstrative Expense</i>	112,000	69,733
<i>DEI Initiative</i>	9,000	
<i>Taxes</i>	14,000	3,937
<i>Insurance</i>	25,000	20,101
<i>Other Miscellaneous Expenses</i>	10,000	8,670
EXPENSE TOTAL	2,054,500	1,224,304
NET INCOME FROM OPERATING ACTIVITIES	(249,614)	81,750

Major Income Sources for 2020 and 2021

Type of Philanthropic Funding	Source	2020 Amount – All Received	2021 Amount & Status
Major Donor Contributions	Multiple Sources	\$910,000	\$400,000 Pledged; \$300,000 pending
Curatorial Funding	Donor Restricted Gift	\$145,000	\$145,000 Received
Window Grant	Private Donor, Restricted		\$10,000 Received
Facility Reserve	Board Designated Reserve	\$53,000	\$53,000 Received
COVID Relief	NEA CARES Act Funding		\$50,000 Pending
In-Kind Support	Professional Services; Legal Services; Art Supplies; Volunteer Labor;	\$42,000	\$35,000 Received; \$25,000 Pending
Special Fundraising Events	BIMA Bash – Raise the Paddle	\$324,000	\$427,000 Received
	Auction/Marketplace	\$223,000	\$75,000 Pending
Individual Contribution	Donation Boxes & Membership	\$61,000	\$75,000 Received; \$40,000 Pending
	Sponsorship	\$16,000	\$10,000 Pledged & \$40,000 Pending
Program or Initiative Grants	Washington Arts Commission, National Endowment for Humanities; National Endowment for the Arts; IMLS; Murdock Charitable Trust;	\$110,000	\$75,000 Expected; \$210,000 Pending; \$125,000 Denied
Digital Program Funding	IMLS		\$75,000, Denied
End of Year	Individual Appeal	\$78,000	\$50,000 Pending
PPP Loan Proceeds		\$271,000	\$280,000



Department of the Treasury
Internal Revenue Service

P.O. Box 2508, Room 4010
Cincinnati OH 45201

In reply refer to: 4077550279
Feb. 15, 2012 LTR 4168C 0
27-0183255 000000 00

00032222

BODC: TE

BAINBRIDGE ISLAND MUSEUM OF ART
PO BOX 11413
BAINBRIDGE IS WA 98110-5413



007873

Employer Identification Number: 27-0183255
Person to Contact: Sophia Brown
Toll Free Telephone Number: 1-877-829-5500

Dear Taxpayer:

This is in response to your Jan. 06, 2012, request for information regarding your tax-exempt status.

Our records indicate that you were recognized as exempt under section 501(c)(3) of the Internal Revenue Code in a determination letter issued in November 2009.

Our records also indicate that you are not a private foundation within the meaning of section 509(a) of the Code because you are described in section(s) 509(a)(1) and 170(b)(1)(A)(vi).

Donors may deduct contributions to you as provided in section 170 of the Code. Bequests, legacies, devises, transfers, or gifts to you or for your use are deductible for Federal estate and gift tax purposes if they meet the applicable provisions of sections 2055, 2106, and 2522 of the Code.

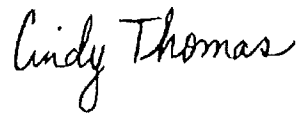
Please refer to our website www.irs.gov/eo for information regarding filing requirements. Specifically, section 6033(j) of the Code provides that failure to file an annual information return for three consecutive years results in revocation of tax-exempt status as of the filing due date of the third return for organizations required to file. We will publish a list of organizations whose tax-exempt status was revoked under section 6033(j) of the Code on our website beginning in early 2011.

4077550279
Feb. 15, 2012 LTR 4168C 0
27-0183255 000000 00
00032223

BAINBRIDGE ISLAND MUSEUM OF ART
PO BOX 11413
BAINBRIDGE IS WA 98110-5413

If you have any questions, please call us at the telephone number
shown in the heading of this letter.

Sincerely yours,

A handwritten signature in cursive script that reads "Cindy Thomas".

Cindy Thomas
Manager, EO Determinations

Form **990**
(Rev. January 2020)
Department of the Treasury
Internal Revenue Service

Return of Organization Exempt From Income Tax

Under section 501(c), 527, or 4947(a)(1) of the Internal Revenue Code (except private foundations)

OMB No. 1545-0047

2019

Open to Public
Inspection

- ▶ Do not enter social security numbers on this form as it may be made public.
▶ Go to www.irs.gov/Form990 for instructions and the latest information.

A For the 2019 calendar year, or tax year beginning and ending

B Check if applicable: Address change Name change Initial return Final return/terminated Amended return Application pending	C Name of organization BAINBRIDGE ISLAND MUSEUM OF ART		D Employer identification number 27-0183255
	Doing business as BIMA		E Telephone number 206-842-4451
	Number and street (or P.O. box if mail is not delivered to street address) Room/suite 550 WINSLOW WAY E		
	City or town, state or province, country, and ZIP or foreign postal code BAINBRIDGE ISLAND, WA 98110		G Gross receipts \$ 6,055,252.
	F Name and address of principal officer: SHEILA HUGHES 249 WINSLOW WAY STE 300, BAINBRIDGE ISLAND,		H(a) Is this a group return for subordinates? Yes <input checked="" type="checkbox"/> No H(b) Are all subordinates included? Yes No If "No," attach a list. (see instructions) H(c) Group exemption number ▶
I Tax-exempt status: <input checked="" type="checkbox"/> 501(c)(3) 501(c) () ◀ (insert no.) 4947(a)(1) or 527			
J Website: ▶ BIARTMUSEUM.ORG			
K Form of organization: <input checked="" type="checkbox"/> Corporation Trust Association Other ▶			L Year of formation: 2009 M State of legal domicile: WA

Part I Summary

Activities & Governance	1 Briefly describe the organization's mission or most significant activities: BAINBRIDGE ISLAND MUSEUM OF ART INSPIRES CURIOSITY, WONDER AND UNDERSTANDING BY CONNECTING PEOPLE		
	2 Check this box <input type="checkbox"/> if the organization discontinued its operations or disposed of more than 25% of its net assets.		
	3 Number of voting members of the governing body (Part VI, line 1a)	3	22
	4 Number of independent voting members of the governing body (Part VI, line 1b)	4	22
	5 Total number of individuals employed in calendar year 2019 (Part V, line 2a)	5	70
	6 Total number of volunteers (estimate if necessary)	6	132
	7a Total unrelated business revenue from Part VIII, column (C), line 12	7a	36,082.
b Net unrelated business taxable income from Form 990-T, line 39	7b	19,042.	
Revenue	8 Contributions and grants (Part VIII, line 1h)	Prior Year 2,617,210.	Current Year 2,831,970.
	9 Program service revenue (Part VIII, line 2g)	631,592.	648,491.
	10 Investment income (Part VIII, column (A), lines 3, 4, and 7d)	51,928.	125,429.
	11 Other revenue (Part VIII, column (A), lines 5, 6d, 8c, 9c, 10c, and 11e)	79,134.	83,605.
	12 Total revenue - add lines 8 through 11 (must equal Part VIII, column (A), line 12)	3,379,864.	3,689,495.
Expenses	13 Grants and similar amounts paid (Part IX, column (A), lines 1-3)	0.	0.
	14 Benefits paid to or for members (Part IX, column (A), line 4)	0.	0.
	15 Salaries, other compensation, employee benefits (Part IX, column (A), lines 5-10)	1,139,276.	1,259,206.
	16a Professional fundraising fees (Part IX, column (A), line 11e)	0.	0.
	b Total fundraising expenses (Part IX, column (D), line 25) ▶ 300,171.		
	17 Other expenses (Part IX, column (A), lines 11a-11d, 11f-24e)	1,994,572.	2,064,496.
	18 Total expenses. Add lines 13-17 (must equal Part IX, column (A), line 25)	3,133,848.	3,323,702.
19 Revenue less expenses. Subtract line 18 from line 12	246,016.	365,793.	
Net Assets or Fund Balances	20 Total assets (Part X, line 16)	Beginning of Current Year 18,003,675.	End of Year 18,799,745.
	21 Total liabilities (Part X, line 26)	273,167.	232,068.
	22 Net assets or fund balances. Subtract line 21 from line 20	17,730,508.	18,567,677.

Part II Signature Block

Under penalties of perjury, I declare that I have examined this return, including accompanying schedules and statements, and to the best of my knowledge and belief, it is true, correct, and complete. Declaration of preparer (other than officer) is based on all information of which preparer has any knowledge.

Sign Here	Signature of officer		Date		
	SHEILA HUGHES, EXECUTIVE DIRECTOR Type or print name and title				
Paid Preparer Use Only	Print/Type preparer's name	Preparer's signature	Date	Check if self-employed	PTIN
	MIKE LIND, CPA		11/15/20	<input type="checkbox"/>	P01339785
Preparer Use Only	Firm's name ▶ HEARTHSTONE CPA GROUP P.S.		Firm's EIN ▶ 91-1080353		
	Firm's address ▶ 4312 KITSAP WAY, SUITE 102 BREMERTON, WA 98312		Phone no. 360-479-4611		

May the IRS discuss this return with the preparer shown above? (see instructions) ☒ Yes ☐ No

Part III Statement of Program Service Accomplishments

Check if Schedule O contains a response or note to any line in this Part III

☒**1** Briefly describe the organization's mission:

THE BAINBRIDGE ISLAND MUSEUM INSPIRES CURIOSITY, WONDER AND UNDERSTANDING BY CONNECTING PEOPLE WITH THE CONTEMPORARY ART AND CRAFT OF THE PUGET SOUND REGION. THE MUSEUM EXHIBITS, INTERPRETS, PRESERVES, COLLECTS, AND PROMOTES WORKS OF PROVEN CULTURAL VALUE AS WELL AS NEW

2 Did the organization undertake any significant program services during the year which were not listed on the prior Form 990 or 990-EZ?☐ Yes ☒ No

If "Yes," describe these new services on Schedule O.

3 Did the organization cease conducting, or make significant changes in how it conducts, any program services?☐ Yes ☒ No

If "Yes," describe these changes on Schedule O.

4 Describe the organization's program service accomplishments for each of its three largest program services, as measured by expenses. Section 501(c)(3) and 501(c)(4) organizations are required to report the amount of grants and allocations to others, the total expenses, and revenue, if any, for each program service reported.**4a** (Code:) (Expenses \$ 1,468,721. including grants of \$) (Revenue \$)

IN 2019, OUR SIXTH YEAR OF OPERATIONS, BIMA GREW AND FLOURISHED AS A COMMUNITY RESOURCE AND CULTURAL HUB. THROUGH ROBUST AND DIVERSE EXHIBITIONS, CULTURAL PROGRAMMING, AND EDUCATIONAL OFFERINGS FOR ALL AGES, BIMA CELEBRATED OUR REGION'S CULTURE AND ENRICHED OUR COMMUNITY. BIMA WELCOMED VISITORS FROM THE REGION AND BEYOND, INTRODUCING AND CONNECTING PEOPLE FROM ALL OVER THE WORLD TO THE ART AND CULTURE OF THE PUGET SOUND REGION.

BIMA PRODUCED VIBRANT EXHIBITIONS THROUGHOUT THE YEAR FEATURING EMERGING THROUGH MASTER LEVEL ARTISTS. HIGHLIGHTS INCLUDE SOLO SHOWS INCLUDING PATTY GRAZINI, JITE AGBRO, JESSIXA BAGLEY, JOE MAX EMMINGER AND CAROL MILNE. GROUP SHOWS INCLUDED FACE FIRST (PORTRAITS),

4b (Code:) (Expenses \$ 359,613. including grants of \$) (Revenue \$ 313,828.)

THE MUSEUM STORE ACHIEVED SALES OF MORE THAN \$300,000 IN 2019, WITH A CAREFULLY CURATED SELECTION OF GLASS, METAL, JEWELRY AND OBJECT IN OTHER MEDIA. DOVETAILING WITH BIMA'S MISSION TO SUPPORT LOCAL ARTISTS, MORE THAN 70% OF THE OFFERINGS FEATURED IN THE MUSEUM STORE IS ORIGINAL ARTWORK CREATED BY NORTHWEST ARTISTS AND ARTISANS. BY FEATURING ARTISTS WHOSE OTHER WORK IS ON DISPLAY IN THE CURRENT EXHIBITIONS OR IS RELATED IN SOME WAY, THE FREQUENTLY CHANGING DISPLAYS ALLOW VISITORS TO CONTINUE THEIR MUSEUM EXPERIENCE OUTSIDE THE GALLERIES AND TAKE A MEMENTO HOME. IN 2019, BIMA CURATED POP-UP STORE EVENTS THAT GENERATED ADDITIONAL EXCITEMENT AND ENERGIZED THE MUSEUM SPACE DURING EXHIBITION CHANGE OVERS. BY SELLING BIMA MEMBERSHIPS, THE STORE ALSO HELPS BUILD THE COMMUNITY OF SUPPORTERS.

4c (Code:) (Expenses \$ 315,106. including grants of \$) (Revenue \$ 240,843.)

THE BIMA BISTRO, OPEN 7 DAYS A WEEK FOR LUNCH AND LIGHT REFRESHMENTS, AND ONE NIGHT PER WEEK FOR DINNER, CONTINUES TO ATTRACT NEW PATRONS VISITING THE MUSEUM AND MAINTAINS A STEADY CLIENTELE OF LOYAL CUSTOMERS. INSPIRED CHEF, A SERIES OF THEMED DINNERS, HAS PROVED TO BE A POPULAR DRAW. ROTATING DISPLAYS OF SMALLER ART WORKS BY LOCAL ARTISTS CREATES CONTINUITY BETWEEN THE GALLERIES AND THE BISTRO, UNIFYING THE MUSEUM AS A PLACE FOR ART, COMMUNITY, AND CONVERSATION.

4d Other program services (Describe on Schedule O.)(Expenses \$ 106,323. including grants of \$) (Revenue \$ 141,343.)**4e** Total program service expenses **2,249,763.**

Part IV Checklist of Required Schedules

	Yes	No
1 Is the organization described in section 501(c)(3) or 4947(a)(1) (other than a private foundation)? <i>If "Yes," complete Schedule A</i>	1 X	
2 Is the organization required to complete <i>Schedule B, Schedule of Contributors</i> ?	2 X	
3 Did the organization engage in direct or indirect political campaign activities on behalf of or in opposition to candidates for public office? <i>If "Yes," complete Schedule C, Part I</i>	3	X
4 Section 501(c)(3) organizations. Did the organization engage in lobbying activities, or have a section 501(h) election in effect during the tax year? <i>If "Yes," complete Schedule C, Part II</i>	4	X
5 Is the organization a section 501(c)(4), 501(c)(5), or 501(c)(6) organization that receives membership dues, assessments, or similar amounts as defined in Revenue Procedure 98-19? <i>If "Yes," complete Schedule C, Part III</i>	5	X
6 Did the organization maintain any donor advised funds or any similar funds or accounts for which donors have the right to provide advice on the distribution or investment of amounts in such funds or accounts? <i>If "Yes," complete Schedule D, Part I</i>	6	X
7 Did the organization receive or hold a conservation easement, including easements to preserve open space, the environment, historic land areas, or historic structures? <i>If "Yes," complete Schedule D, Part II</i>	7	X
8 Did the organization maintain collections of works of art, historical treasures, or other similar assets? <i>If "Yes," complete Schedule D, Part III</i>	8 X	
9 Did the organization report an amount in Part X, line 21, for escrow or custodial account liability, serve as a custodian for amounts not listed in Part X; or provide credit counseling, debt management, credit repair, or debt negotiation services? <i>If "Yes," complete Schedule D, Part IV</i>	9	X
10 Did the organization, directly or through a related organization, hold assets in donor-restricted endowments or in quasi endowments? <i>If "Yes," complete Schedule D, Part V</i>	10 X	
11 If the organization's answer to any of the following questions is "Yes," then complete Schedule D, Parts VI, VII, VIII, IX, or X as applicable.		
a Did the organization report an amount for land, buildings, and equipment in Part X, line 10? <i>If "Yes," complete Schedule D, Part VI</i>	11a X	
b Did the organization report an amount for investments - other securities in Part X, line 12, that is 5% or more of its total assets reported in Part X, line 16? <i>If "Yes," complete Schedule D, Part VII</i>	11b	X
c Did the organization report an amount for investments - program related in Part X, line 13, that is 5% or more of its total assets reported in Part X, line 16? <i>If "Yes," complete Schedule D, Part VIII</i>	11c	X
d Did the organization report an amount for other assets in Part X, line 15, that is 5% or more of its total assets reported in Part X, line 16? <i>If "Yes," complete Schedule D, Part IX</i>	11d X	
e Did the organization report an amount for other liabilities in Part X, line 25? <i>If "Yes," complete Schedule D, Part X</i>	11e	X
f Did the organization's separate or consolidated financial statements for the tax year include a footnote that addresses the organization's liability for uncertain tax positions under FIN 48 (ASC 740)? <i>If "Yes," complete Schedule D, Part X</i>	11f X	
12a Did the organization obtain separate, independent audited financial statements for the tax year? <i>If "Yes," complete Schedule D, Parts XI and XII</i>	12a X	
b Was the organization included in consolidated, independent audited financial statements for the tax year? <i>If "Yes," and if the organization answered "No" to line 12a, then completing Schedule D, Parts XI and XII is optional</i>	12b	X
13 Is the organization a school described in section 170(b)(1)(A)(ii)? <i>If "Yes," complete Schedule E</i>	13	X
14a Did the organization maintain an office, employees, or agents outside of the United States?	14a	X
b Did the organization have aggregate revenues or expenses of more than \$10,000 from grantmaking, fundraising, business, investment, and program service activities outside the United States, or aggregate foreign investments valued at \$100,000 or more? <i>If "Yes," complete Schedule F, Parts I and IV</i>	14b	X
15 Did the organization report on Part IX, column (A), line 3, more than \$5,000 of grants or other assistance to or for any foreign organization? <i>If "Yes," complete Schedule F, Parts II and IV</i>	15	X
16 Did the organization report on Part IX, column (A), line 3, more than \$5,000 of aggregate grants or other assistance to or for foreign individuals? <i>If "Yes," complete Schedule F, Parts III and IV</i>	16	X
17 Did the organization report a total of more than \$15,000 of expenses for professional fundraising services on Part IX, column (A), lines 6 and 11e? <i>If "Yes," complete Schedule G, Part I</i>	17	X
18 Did the organization report more than \$15,000 total of fundraising event gross income and contributions on Part VIII, lines 1c and 8a? <i>If "Yes," complete Schedule G, Part II</i>	18 X	
19 Did the organization report more than \$15,000 of gross income from gaming activities on Part VIII, line 9a? <i>If "Yes," complete Schedule G, Part III</i>	19	X
20a Did the organization operate one or more hospital facilities? <i>If "Yes," complete Schedule H</i>	20a	X
b If "Yes" to line 20a, did the organization attach a copy of its audited financial statements to this return?	20b	
21 Did the organization report more than \$5,000 of grants or other assistance to any domestic organization or domestic government on Part IX, column (A), line 1? <i>If "Yes," complete Schedule I, Parts I and II</i>	21	X

Part IV Checklist of Required Schedules (continued)

	Yes	No
22 Did the organization report more than \$5,000 of grants or other assistance to or for domestic individuals on Part IX, column (A), line 2? <i>If "Yes," complete Schedule I, Parts I and III</i>	22	X
23 Did the organization answer "Yes" to Part VII, Section A, line 3, 4, or 5 about compensation of the organization's current and former officers, directors, trustees, key employees, and highest compensated employees? <i>If "Yes," complete Schedule J</i>	23	X
24a Did the organization have a tax-exempt bond issue with an outstanding principal amount of more than \$100,000 as of the last day of the year, that was issued after December 31, 2002? <i>If "Yes," answer lines 24b through 24d and complete Schedule K. If "No," go to line 25a</i>	24a	X
b Did the organization invest any proceeds of tax-exempt bonds beyond a temporary period exception?	24b	
c Did the organization maintain an escrow account other than a refunding escrow at any time during the year to defease any tax-exempt bonds?	24c	
d Did the organization act as an "on behalf of" issuer for bonds outstanding at any time during the year?	24d	
25a Section 501(c)(3), 501(c)(4), and 501(c)(29) organizations. Did the organization engage in an excess benefit transaction with a disqualified person during the year? <i>If "Yes," complete Schedule L, Part I</i>	25a	X
b Is the organization aware that it engaged in an excess benefit transaction with a disqualified person in a prior year, and that the transaction has not been reported on any of the organization's prior Forms 990 or 990-EZ? <i>If "Yes," complete Schedule L, Part I</i>	25b	X
26 Did the organization report any amount on Part X, line 5 or 22, for receivables from or payables to any current or former officer, director, trustee, key employee, creator or founder, substantial contributor, or 35% controlled entity or family member of any of these persons? <i>If "Yes," complete Schedule L, Part II</i>	26	X
27 Did the organization provide a grant or other assistance to any current or former officer, director, trustee, key employee, creator or founder, substantial contributor or employee thereof, a grant selection committee member, or to a 35% controlled entity (including an employee thereof) or family member of any of these persons? <i>If "Yes," complete Schedule L, Part III</i>	27	X
28 Was the organization a party to a business transaction with one of the following parties (see Schedule L, Part IV instructions, for applicable filing thresholds, conditions, and exceptions):		
a A current or former officer, director, trustee, key employee, creator or founder, or substantial contributor? <i>If "Yes," complete Schedule L, Part IV</i>	28a	X
b A family member of any individual described in line 28a? <i>If "Yes," complete Schedule L, Part IV</i>	28b	X
c A 35% controlled entity of one or more individuals and/or organizations described in lines 28a or 28b? <i>If "Yes," complete Schedule L, Part IV</i>	28c	X
29 Did the organization receive more than \$25,000 in non-cash contributions? <i>If "Yes," complete Schedule M</i>	29	X
30 Did the organization receive contributions of art, historical treasures, or other similar assets, or qualified conservation contributions? <i>If "Yes," complete Schedule M</i>	30	X
31 Did the organization liquidate, terminate, or dissolve and cease operations? <i>If "Yes," complete Schedule N, Part I</i>	31	X
32 Did the organization sell, exchange, dispose of, or transfer more than 25% of its net assets? <i>If "Yes," complete Schedule N, Part II</i>	32	X
33 Did the organization own 100% of an entity disregarded as separate from the organization under Regulations sections 301.7701-2 and 301.7701-3? <i>If "Yes," complete Schedule R, Part I</i>	33	X
34 Was the organization related to any tax-exempt or taxable entity? <i>If "Yes," complete Schedule R, Part II, III, or IV, and Part V, line 1</i>	34	X
35a Did the organization have a controlled entity within the meaning of section 512(b)(13)?	35a	X
b If "Yes" to line 35a, did the organization receive any payment from or engage in any transaction with a controlled entity within the meaning of section 512(b)(13)? <i>If "Yes," complete Schedule R, Part V, line 2</i>	35b	
36 Section 501(c)(3) organizations. Did the organization make any transfers to an exempt non-charitable related organization? <i>If "Yes," complete Schedule R, Part V, line 2</i>	36	X
37 Did the organization conduct more than 5% of its activities through an entity that is not a related organization and that is treated as a partnership for federal income tax purposes? <i>If "Yes," complete Schedule R, Part VI</i>	37	X
38 Did the organization complete Schedule O and provide explanations in Schedule O for Part VI, lines 11b and 19? Note: All Form 990 filers are required to complete Schedule O	38	X

Part V Statements Regarding Other IRS Filings and Tax ComplianceCheck if Schedule O contains a response or note to any line in this Part V ☐

	Yes	No
1a Enter the number reported in Box 3 of Form 1096. Enter -0- if not applicable	1a	90
b Enter the number of Forms W-2G included in line 1a. Enter -0- if not applicable	1b	0
c Did the organization comply with backup withholding rules for reportable payments to vendors and reportable gaming (gambling) winnings to prize winners?	1c	X

Part V Statements Regarding Other IRS Filings and Tax Compliance (continued)

		Yes	No
2a Enter the number of employees reported on Form W-3, Transmittal of Wage and Tax Statements, filed for the calendar year ending with or within the year covered by this return	2a 70		
b If at least one is reported on line 2a, did the organization file all required federal employment tax returns?	2b	X	
Note: If the sum of lines 1a and 2a is greater than 250, you may be required to e-file (see instructions)			
3a Did the organization have unrelated business gross income of \$1,000 or more during the year?	3a	X	
b If "Yes," has it filed a Form 990-T for this year? If "No" to line 3b, provide an explanation on Schedule O	3b	X	
4a At any time during the calendar year, did the organization have an interest in, or a signature or other authority over, a financial account in a foreign country (such as a bank account, securities account, or other financial account)?	4a		X
b If "Yes," enter the name of the foreign country			
See instructions for filing requirements for FinCEN Form 114, Report of Foreign Bank and Financial Accounts (FBAR).			
5a Was the organization a party to a prohibited tax shelter transaction at any time during the tax year?	5a		X
b Did any taxable party notify the organization that it was or is a party to a prohibited tax shelter transaction?	5b		X
c If "Yes" to line 5a or 5b, did the organization file Form 8886-T?	5c		
6a Does the organization have annual gross receipts that are normally greater than \$100,000, and did the organization solicit any contributions that were not tax deductible as charitable contributions?	6a		X
b If "Yes," did the organization include with every solicitation an express statement that such contributions or gifts were not tax deductible?	6b		
7 Organizations that may receive deductible contributions under section 170(c).			
a Did the organization receive a payment in excess of \$75 made partly as a contribution and partly for goods and services provided to the payor?	7a	X	
b If "Yes," did the organization notify the donor of the value of the goods or services provided?	7b	X	
c Did the organization sell, exchange, or otherwise dispose of tangible personal property for which it was required to file Form 8282?	7c		X
d If "Yes," indicate the number of Forms 8282 filed during the year	7d		
e Did the organization receive any funds, directly or indirectly, to pay premiums on a personal benefit contract?	7e		X
f Did the organization, during the year, pay premiums, directly or indirectly, on a personal benefit contract?	7f		X
g If the organization received a contribution of qualified intellectual property, did the organization file Form 8899 as required?	7g		
h If the organization received a contribution of cars, boats, airplanes, or other vehicles, did the organization file a Form 1098-C?	7h		
8 Sponsoring organizations maintaining donor advised funds. Did a donor advised fund maintained by the sponsoring organization have excess business holdings at any time during the year?	8		
9 Sponsoring organizations maintaining donor advised funds.			
a Did the sponsoring organization make any taxable distributions under section 4966?	9a		
b Did the sponsoring organization make a distribution to a donor, donor advisor, or related person?	9b		
10 Section 501(c)(7) organizations. Enter:			
a Initiation fees and capital contributions included on Part VIII, line 12	10a		
b Gross receipts, included on Form 990, Part VIII, line 12, for public use of club facilities	10b		
11 Section 501(c)(12) organizations. Enter:			
a Gross income from members or shareholders	11a		
b Gross income from other sources (Do not net amounts due or paid to other sources against amounts due or received from them.)	11b		
12a Section 4947(a)(1) non-exempt charitable trusts. Is the organization filing Form 990 in lieu of Form 1041?	12a		
b If "Yes," enter the amount of tax-exempt interest received or accrued during the year	12b		
13 Section 501(c)(29) qualified nonprofit health insurance issuers.			
a Is the organization licensed to issue qualified health plans in more than one state?	13a		
Note: See the instructions for additional information the organization must report on Schedule O.			
b Enter the amount of reserves the organization is required to maintain by the states in which the organization is licensed to issue qualified health plans	13b		
c Enter the amount of reserves on hand	13c		
14a Did the organization receive any payments for indoor tanning services during the tax year?	14a		X
b If "Yes," has it filed a Form 720 to report these payments? If "No," provide an explanation on Schedule O	14b		
15 Is the organization subject to the section 4960 tax on payment(s) of more than \$1,000,000 in remuneration or excess parachute payment(s) during the year?	15		X
If "Yes," see instructions and file Form 4720, Schedule N.			
16 Is the organization an educational institution subject to the section 4968 excise tax on net investment income?	16		X
If "Yes," complete Form 4720, Schedule O.			

Part VI Governance, Management, and Disclosure For each "Yes" response to lines 2 through 7b below, and for a "No" response to line 8a, 8b, or 10b below, describe the circumstances, processes, or changes on Schedule O. See instructions.

Check if Schedule O contains a response or note to any line in this Part VI

☒

Section A. Governing Body and Management

	1a	1b	22	Yes	No
1a Enter the number of voting members of the governing body at the end of the tax year			22		
If there are material differences in voting rights among members of the governing body, or if the governing body delegated broad authority to an executive committee or similar committee, explain on Schedule O.					
b Enter the number of voting members included on line 1a, above, who are independent			22		
2 Did any officer, director, trustee, or key employee have a family relationship or a business relationship with any other officer, director, trustee, or key employee?			2		X
3 Did the organization delegate control over management duties customarily performed by or under the direct supervision of officers, directors, trustees, or key employees to a management company or other person?			3		X
4 Did the organization make any significant changes to its governing documents since the prior Form 990 was filed?			4		X
5 Did the organization become aware during the year of a significant diversion of the organization's assets?			5		X
6 Did the organization have members or stockholders?			6		X
7a Did the organization have members, stockholders, or other persons who had the power to elect or appoint one or more members of the governing body?			7a		X
b Are any governance decisions of the organization reserved to (or subject to approval by) members, stockholders, or persons other than the governing body?			7b		X
8 Did the organization contemporaneously document the meetings held or written actions undertaken during the year by the following:					
a The governing body?			8a	X	
b Each committee with authority to act on behalf of the governing body?			8b	X	
9 Is there any officer, director, trustee, or key employee listed in Part VII, Section A, who cannot be reached at the organization's mailing address? If "Yes," provide the names and addresses on Schedule O			9		X

Section B. Policies (This Section B requests information about policies not required by the Internal Revenue Code.)

	Yes	No
10a Did the organization have local chapters, branches, or affiliates?		X
b If "Yes," did the organization have written policies and procedures governing the activities of such chapters, affiliates, and branches to ensure their operations are consistent with the organization's exempt purposes?		
11a Has the organization provided a complete copy of this Form 990 to all members of its governing body before filing the form?		X
b Describe in Schedule O the process, if any, used by the organization to review this Form 990.		
12a Did the organization have a written conflict of interest policy? If "No," go to line 13	X	
b Were officers, directors, or trustees, and key employees required to disclose annually interests that could give rise to conflicts?	X	
c Did the organization regularly and consistently monitor and enforce compliance with the policy? If "Yes," describe in Schedule O how this was done	X	
13 Did the organization have a written whistleblower policy?		X
14 Did the organization have a written document retention and destruction policy?		X
15 Did the process for determining compensation of the following persons include a review and approval by independent persons, comparability data, and contemporaneous substantiation of the deliberation and decision?		
a The organization's CEO, Executive Director, or top management official	X	
b Other officers or key employees of the organization	X	
If "Yes" to line 15a or 15b, describe the process in Schedule O (see instructions).		
16a Did the organization invest in, contribute assets to, or participate in a joint venture or similar arrangement with a taxable entity during the year?		X
b If "Yes," did the organization follow a written policy or procedure requiring the organization to evaluate its participation in joint venture arrangements under applicable federal tax law, and take steps to safeguard the organization's exempt status with respect to such arrangements?		

Section C. Disclosure

17 List the states with which a copy of this Form 990 is required to be filed **WA**

18 Section 6104 requires an organization to make its Forms 1023 (1024 or 1024-A, if applicable), 990, and 990-T (Section 501(c)(3)s only) available for public inspection. Indicate how you made these available. Check all that apply.

Own website ☐ Another's website ☐ ☒ Upon request ☐ Other (explain on Schedule O)

19 Describe on Schedule O whether (and if so, how) the organization made its governing documents, conflict of interest policy, and financial statements available to the public during the tax year.

20 State the name, address, and telephone number of the person who possesses the organization's books and records **THE ORGANIZATION - 206-842-4451**
550 WINSLOW WAY E, BAINBRIDGE ISLAND, WA 98110

Part VII Compensation of Officers, Directors, Trustees, Key Employees, Highest Compensated Employees, and Independent Contractors

Check if Schedule O contains a response or note to any line in this Part VII

Section A. Officers, Directors, Trustees, Key Employees, and Highest Compensated Employees**1a** Complete this table for all persons required to be listed. Report compensation for the calendar year ending with or within the organization's tax year.

- List all of the organization's **current** officers, directors, trustees (whether individuals or organizations), regardless of amount of compensation. Enter -0- in columns (D), (E), and (F) if no compensation was paid.
 - List all of the organization's **current** key employees, if any. See instructions for definition of "key employee."
 - List the organization's five **current** highest compensated employees (other than an officer, director, trustee, or key employee) who received reportable compensation (Box 5 of Form W-2 and/or Box 7 of Form 1099-MISC) of more than \$100,000 from the organization and any related organizations.
 - List all of the organization's **former** officers, key employees, and highest compensated employees who received more than \$100,000 of reportable compensation from the organization and any related organizations.
 - List all of the organization's **former directors or trustees** that received, in the capacity as a former director or trustee of the organization, more than \$10,000 of reportable compensation from the organization and any related organizations.
- See instructions for the order in which to list the persons above.

Check this box if neither the organization nor any related organization compensated any current officer, director, or trustee.

(A) Name and title	(B) Average hours per week (list any hours for related organizations below line)	(C) Position (do not check more than one box, unless person is both an officer and a director/trustee)						(D) Reportable compensation from the organization (W-2/1099-MISC)	(E) Reportable compensation from related organizations (W-2/1099-MISC)	(F) Estimated amount of other compensation from the organization and related organizations
		Individual trustee or director	Institutional trustee	Officer	Key employee	Highest compensated employee	Former			
(1) SIEGEL, RALPH PRESIDENT	5.00	X		X				0.	0.	0.
(2) WALTERS ELIZABETH VICE PRESIDENT	5.00	X		X				0.	0.	0.
(3) SHORE, JIM SECRETARY	5.00	X		X				0.	0.	0.
(4) WILCYNSKI, JOE TREASURER	5.00	X		X				0.	0.	0.
(5) ADAMS, JOHN BOARD MEMBER	3.00	X						0.	0.	0.
(6) MALATESTA, CHASITY BOARD MEMBER	3.00	X						0.	0.	0.
(7) GRIP, LILIANA BOARD MEMBER	3.00	X						0.	0.	0.
(8) LESKO, ARACELI BOARD MEMBER	3.00	X						0.	0.	0.
(9) BEYER, ERICA BOARD MEMBER	3.00	X						0.	0.	0.
(10) CASTANON, PAUL BOARD MEMBER	3.00	X						0.	0.	0.
(11) KELLY, SUZANNE BOARD MEMBER	3.00	X						0.	0.	0.
(12) KLEISNER, JOHNNA BOARD MEMBER	3.00	X						0.	0.	0.
(13) MARK, LEVINE BOARD MEMBER	3.00	X						0.	0.	0.
(14) LEWIS, DAVID BOARD MEMBER	3.00	X						0.	0.	0.
(15) NIBARGER, KATHY BOARD MEMBER	3.00	X						0.	0.	0.
(16) ORVILLE, WENDY BOARD MEMBER	3.00	X						0.	0.	0.
(17) PAVISH, JESSICA BOARD MEMBER	3.00	X						0.	0.	0.

Part VII Section A. Officers, Directors, Trustees, Key Employees, and Highest Compensated Employees (continued)

(A) Name and title	(B) Average hours per week (list any hours for related organizations below line)	(C) Position (do not check more than one box, unless person is both an officer and a director/trustee)						(D) Reportable compensation from the organization (W-2/1099-MISC)	(E) Reportable compensation from related organizations (W-2/1099-MISC)	(F) Estimated amount of other compensation from the organization and related organizations
		Individual trustee or director	Institutional trustee	Officer	Key employee	Highest compensated employee	Former			
(18) QUITSLUND, DANA BOARD MEMBER	3.00	X						0.	0.	0.
(19) SEARS, CYNTHIA BOARD MEMBER	3.00	X						0.	0.	0.
(20) SPILLINGER, RALPH BOARD MEMBER	3.00	X						0.	0.	0.
(21) MATHEWS, ASHLEY BOARD MEMBER	3.00	X						0.	0.	0.
(22) HUGHES, SHEILA EXECUTIVE DIRECTOR	40.00	X		X				157,500.	0.	12,736.
(23) LOBISSE, NANCY BOARD MEMBER	3.00	X						0.	0.	0.
(24) ROBINSON, GREG CHIEF CURATOR	40.00					X		123,288.	0.	8,011.
1b Subtotal								280,788.	0.	20,747.
c Total from continuation sheets to Part VII, Section A								0.	0.	0.
d Total (add lines 1b and 1c)								280,788.	0.	20,747.

2 Total number of individuals (including but not limited to those listed above) who received more than \$100,000 of reportable compensation from the organization **2**

3 Did the organization list any **former** officer, director, trustee, key employee, or highest compensated employee on line 1a? *If "Yes," complete Schedule J for such individual*

	Yes	No
3		X
4	X	
5		X

4 For any individual listed on line 1a, is the sum of reportable compensation and other compensation from the organization and related organizations greater than \$150,000? *If "Yes," complete Schedule J for such individual*

5 Did any person listed on line 1a receive or accrue compensation from any unrelated organization or individual for services rendered to the organization? *If "Yes," complete Schedule J for such person*

Section B. Independent Contractors

1 Complete this table for your five highest compensated independent contractors that received more than \$100,000 of compensation from the organization. Report compensation for the calendar year ending with or within the organization's tax year.

(A) Name and business address	(B) Description of services	(C) Compensation
NONE		

2 Total number of independent contractors (including but not limited to those listed above) who received more than \$100,000 of compensation from the organization **0**

Part VIII Statement of Revenue

Check if Schedule O contains a response or note to any line in this Part VIII

				(A) Total revenue	(B) Related or exempt function revenue	(C) Unrelated business revenue	(D) Revenue excluded from tax under sections 512 - 514
Contributions, Gifts, Grants and Other Similar Amounts	1 a Federated campaigns	1a					
	b Membership dues	1b	125,493.				
	c Fundraising events	1c	571,494.				
	d Related organizations	1d					
	e Government grants (contributions)	1e					
	f All other contributions, gifts, grants, and similar amounts not included above ...	1f	2,134,983.				
	g Noncash contributions included in lines 1a-1f	1g	\$ 511,504.				
	h Total. Add lines 1a-1f						
Program Service Revenue	2 a GIFT SHOP	Business Code	453220	313,828.	313,828.		
	b BISTRO		722210	240,843.	240,843.		
	c EDUCATIONAL PROGRAMS		611710	93,820.	93,820.		
	d						
	e						
	f All other program service revenue						
	g Total. Add lines 2a-2f				648,491.		
	Other Revenue	3 Investment income (including dividends, interest, and other similar amounts)			163,821.		
4 Income from investment of tax-exempt bond proceeds							
5 Royalties							
6 a Gross rents		6a	(i) Real (ii) Personal				
b Less: rental expenses ...		6b					
c Rental income or (loss)		6c					
d Net rental income or (loss)							
7 a Gross amount from sales of assets other than inventory		7a	(i) Securities (ii) Other				
b Less: cost or other basis and sales expenses		7b	2,229,285.				
c Gain or (loss)		7c	-38,392.				
d Net gain or (loss)					-38,392.		-38,392.
8 a Gross income from fundraising events (not including \$ 571,494. of contributions reported on line 1c). See Part IV, line 18		8a	136,472.				
b Less: direct expenses		8b	136,472.				
c Net income or (loss) from fundraising events					0.		
9 a Gross income from gaming activities. See Part IV, line 19		9a					
b Less: direct expenses	9b						
c Net income or (loss) from gaming activities							
10 a Gross sales of inventory, less returns and allowances	10a						
b Less: cost of goods sold	10b						
c Net income or (loss) from sales of inventory							
Miscellaneous Revenue	11 a AUDITORIUM/CLASSROOM/MUSEUM RENTA	Business Code	531390	83,605.	47,523.	36,082.	
	b						
	c						
	d All other revenue						
	e Total. Add lines 11a-11d				83,605.		
	12 Total revenue. See instructions				3,689,495.	696,014.	36,082.

Part IX Statement of Functional Expenses

Section 501(c)(3) and 501(c)(4) organizations must complete all columns. All other organizations must complete column (A).

Check if Schedule O contains a response or note to any line in this Part IX

☒ X

Do not include amounts reported on lines 6b, 7b, 8b, 9b, and 10b of Part VIII.	(A) Total expenses	(B) Program service expenses	(C) Management and general expenses	(D) Fundraising expenses
1 Grants and other assistance to domestic organizations and domestic governments. See Part IV, line 21 ...				
2 Grants and other assistance to domestic individuals. See Part IV, line 22				
3 Grants and other assistance to foreign organizations, foreign governments, and foreign individuals. See Part IV, lines 15 and 16				
4 Benefits paid to or for members				
5 Compensation of current officers, directors, trustees, and key employees	157,500.	86,625.	47,250.	23,625.
6 Compensation not included above to disqualified persons (as defined under section 4958(f)(1)) and persons described in section 4958(c)(3)(B)				
7 Other salaries and wages	875,495.	335,446.	397,982.	142,067.
8 Pension plan accruals and contributions (include section 401(k) and 403(b) employer contributions)	18,640.	3,540.	12,570.	2,530.
9 Other employee benefits	101,802.	42,757.	44,793.	14,252.
10 Payroll taxes	105,769.	44,423.	46,538.	14,808.
11 Fees for services (nonemployees):				
a Management				
b Legal				
c Accounting	14,517.		14,517.	
d Lobbying				
e Professional fundraising services. See Part IV, line 17				
f Investment management fees				
g Other. (If line 11g amount exceeds 10% of line 25, column (A) amount, list line 11g expenses on Sch. O.)	41,901.	17,563.	18,464.	5,874.
12 Advertising and promotion	95,746.	54,529.	20,315.	20,902.
13 Office expenses	26,491.	11,183.	11,568.	3,740.
14 Information technology				
15 Royalties				
16 Occupancy	210,785.	169,148.	41,637.	
17 Travel	20,340.		15,601.	4,739.
18 Payments of travel or entertainment expenses for any federal, state, or local public officials ...				
19 Conferences, conventions, and meetings				
20 Interest				
21 Payments to affiliates				
22 Depreciation, depletion, and amortization	348,053.	292,503.	53,934.	1,616.
23 Insurance	13,493.	5,696.	5,892.	1,905.
24 Other expenses. Itemize expenses not covered above (List miscellaneous expenses on line 24e. If line 24e amount exceeds 10% of line 25, column (A) amount, list line 24e expenses on Schedule O.)				
a OPER EXP - RENTAL UBI	16,040.	16,040.		
b OPER EXP - GIFT SHOP	359,613.	359,613.		
c OPER EXP - BISTRO	315,106.	315,106.		
d EDUCATION/WORKSHOPS/EXH	175,661.	174,489.	1,172.	
e All other expenses SEE SCH O	426,750.	321,102.	41,535.	64,113.
25 Total functional expenses. Add lines 1 through 24e	3,323,702.	2,249,763.	773,768.	300,171.
26 Joint costs. Complete this line only if the organization reported in column (B) joint costs from a combined educational campaign and fundraising solicitation.				

Check here ☐ if following SOP 98-2 (ASC 958-720)

Part X Balance Sheet

Check if Schedule O contains a response or note to any line in this Part X

		(A) Beginning of year		(B) End of year
Assets	1 Cash - non-interest-bearing	126,114.	1	217,424.
	2 Savings and temporary cash investments	608,573.	2	690,629.
	3 Pledges and grants receivable, net	66,075.	3	53,711.
	4 Accounts receivable, net		4	
	5 Loans and other receivables from any current or former officer, director, trustee, key employee, creator or founder, substantial contributor, or 35% controlled entity or family member of any of these persons		5	
	6 Loans and other receivables from other disqualified persons (as defined under section 4958(f)(1)), and persons described in section 4958(c)(3)(B)		6	
	7 Notes and loans receivable, net		7	
	8 Inventories for sale or use	26,093.	8	44,156.
	9 Prepaid expenses and deferred charges	2,445.	9	7,109.
	10a Land, buildings, and equipment: cost or other basis. Complete Part VI of Schedule D	10a 13,986,905.		
	b Less: accumulated depreciation	10b 2,638,565.	10c	11,348,340.
	11 Investments - publicly traded securities		11	
	12 Investments - other securities. See Part IV, line 11		12	
	13 Investments - program-related. See Part IV, line 11		13	
	14 Intangible assets		14	
	15 Other assets. See Part IV, line 11	5,524,954.	15	6,438,376.
16 Total assets. Add lines 1 through 15 (must equal line 33)	18,003,675.	16	18,799,745.	
Liabilities	17 Accounts payable and accrued expenses	220,817.	17	216,420.
	18 Grants payable		18	
	19 Deferred revenue	52,350.	19	15,648.
	20 Tax-exempt bond liabilities		20	
	21 Escrow or custodial account liability. Complete Part IV of Schedule D		21	
	22 Loans and other payables to any current or former officer, director, trustee, key employee, creator or founder, substantial contributor, or 35% controlled entity or family member of any of these persons		22	
	23 Secured mortgages and notes payable to unrelated third parties		23	
	24 Unsecured notes and loans payable to unrelated third parties		24	
	25 Other liabilities (including federal income tax, payables to related third parties, and other liabilities not included on lines 17-24). Complete Part X of Schedule D		25	
	26 Total liabilities. Add lines 17 through 25	273,167.	26	232,068.
Net Assets or Fund Balances	Organizations that follow FASB ASC 958, check here <input checked="" type="checkbox"/> and complete lines 27, 28, 32, and 33.			
	27 Net assets without donor restrictions	13,993,535.	27	14,119,424.
	28 Net assets with donor restrictions	3,736,973.	28	4,448,253.
	Organizations that do not follow FASB ASC 958, check here <input type="checkbox"/> and complete lines 29 through 33.			
	29 Capital stock or trust principal, or current funds		29	
	30 Paid-in or capital surplus, or land, building, or equipment fund		30	
	31 Retained earnings, endowment, accumulated income, or other funds		31	
	32 Total net assets or fund balances	17,730,508.	32	18,567,677.
	33 Total liabilities and net assets/fund balances	18,003,675.	33	18,799,745.

SCHEDULE A
(Form 990 or 990-EZ)

Department of the Treasury
Internal Revenue Service

Public Charity Status and Public Support

Complete if the organization is a section 501(c)(3) organization or a section 4947(a)(1) nonexempt charitable trust.
▶ Attach to Form 990 or Form 990-EZ.

▶ Go to www.irs.gov/Form990 for instructions and the latest information.

OMB No. 1545-0047

2019

Open to Public
Inspection

Name of the organization

BAINBRIDGE ISLAND MUSEUM OF ART

Employer identification number

27-0183255

Part I Reason for Public Charity Status (All organizations must complete this part.) See instructions.

The organization is not a private foundation because it is: (For lines 1 through 12, check only one box.)

- 1** A church, convention of churches, or association of churches described in **section 170(b)(1)(A)(i)**.
- 2** A school described in **section 170(b)(1)(A)(ii)**. (Attach Schedule E (Form 990 or 990-EZ).)
- 3** A hospital or a cooperative hospital service organization described in **section 170(b)(1)(A)(iii)**.
- 4** A medical research organization operated in conjunction with a hospital described in **section 170(b)(1)(A)(iii)**. Enter the hospital's name, city, and state: _____
- 5** An organization operated for the benefit of a college or university owned or operated by a governmental unit described in **section 170(b)(1)(A)(iv)**. (Complete Part II.)
- 6** A federal, state, or local government or governmental unit described in **section 170(b)(1)(A)(v)**.
- 7** An organization that normally receives a substantial part of its support from a governmental unit or from the general public described in **section 170(b)(1)(A)(vi)**. (Complete Part II.)
- 8** A community trust described in **section 170(b)(1)(A)(vi)**. (Complete Part II.)
- 9** An agricultural research organization described in **section 170(b)(1)(A)(ix)** operated in conjunction with a land-grant college or university or a non-land-grant college of agriculture (see instructions). Enter the name, city, and state of the college or university: _____
- 10** ☒ An organization that normally receives: (1) more than 33 1/3% of its support from contributions, membership fees, and gross receipts from activities related to its exempt functions - subject to certain exceptions, and (2) no more than 33 1/3% of its support from gross investment income and unrelated business taxable income (less section 511 tax) from businesses acquired by the organization after June 30, 1975. See **section 509(a)(2)**. (Complete Part III.)
- 11** An organization organized and operated exclusively to test for public safety. See **section 509(a)(4)**.
- 12** An organization organized and operated exclusively for the benefit of, to perform the functions of, or to carry out the purposes of one or more publicly supported organizations described in **section 509(a)(1)** or **section 509(a)(2)**. See **section 509(a)(3)**. Check the box in lines 12a through 12d that describes the type of supporting organization and complete lines 12e, 12f, and 12g.
- a** **Type I.** A supporting organization operated, supervised, or controlled by its supported organization(s), typically by giving the supported organization(s) the power to regularly appoint or elect a majority of the directors or trustees of the supporting organization. **You must complete Part IV, Sections A and B.**
- b** **Type II.** A supporting organization supervised or controlled in connection with its supported organization(s), by having control or management of the supporting organization vested in the same persons that control or manage the supported organization(s). **You must complete Part IV, Sections A and C.**
- c** **Type III functionally integrated.** A supporting organization operated in connection with, and functionally integrated with, its supported organization(s) (see instructions). **You must complete Part IV, Sections A, D, and E.**
- d** **Type III non-functionally integrated.** A supporting organization operated in connection with its supported organization(s) that is not functionally integrated. The organization generally must satisfy a distribution requirement and an attentiveness requirement (see instructions). **You must complete Part IV, Sections A and D, and Part V.**
- e** Check this box if the organization received a written determination from the IRS that it is a Type I, Type II, Type III functionally integrated, or Type III non-functionally integrated supporting organization.

f Enter the number of supported organizations _____

g Provide the following information about the supported organization(s).

(i) Name of supported organization	(ii) EIN	(iii) Type of organization (described on lines 1-10 above (see instructions))	(iv) Is the organization listed in your governing document?		(v) Amount of monetary support (see instructions)	(vi) Amount of other support (see instructions)
			Yes	No		
Total						

Part II Support Schedule for Organizations Described in Sections 170(b)(1)(A)(iv) and 170(b)(1)(A)(vi)

(Complete only if you checked the box on line 5, 7, or 8 of Part I or if the organization failed to qualify under Part III. If the organization fails to qualify under the tests listed below, please complete Part III.)

Section A. Public Support

Calendar year (or fiscal year beginning in) ►	(a) 2015	(b) 2016	(c) 2017	(d) 2018	(e) 2019	(f) Total
1 Gifts, grants, contributions, and membership fees received. (Do not include any "unusual grants.")						
2 Tax revenues levied for the organization's benefit and either paid to or expended on its behalf						
3 The value of services or facilities furnished by a governmental unit to the organization without charge ...						
4 Total. Add lines 1 through 3						
5 The portion of total contributions by each person (other than a governmental unit or publicly supported organization) included on line 1 that exceeds 2% of the amount shown on line 11, column (f)						
6 Public support. Subtract line 5 from line 4.						

Section B. Total Support

Calendar year (or fiscal year beginning in) ►	(a) 2015	(b) 2016	(c) 2017	(d) 2018	(e) 2019	(f) Total
7 Amounts from line 4						
8 Gross income from interest, dividends, payments received on securities loans, rents, royalties, and income from similar sources ...						
9 Net income from unrelated business activities, whether or not the business is regularly carried on ...						
10 Other income. Do not include gain or loss from the sale of capital assets (Explain in Part VI.)						
11 Total support. Add lines 7 through 10						
12 Gross receipts from related activities, etc. (see instructions)					12	
13 First five years. If the Form 990 is for the organization's first, second, third, fourth, or fifth tax year as a section 501(c)(3) organization, check this box and stop here						

Section C. Computation of Public Support Percentage

14 Public support percentage for 2019 (line 6, column (f) divided by line 11, column (f))	14	%
15 Public support percentage from 2018 Schedule A, Part II, line 14	15	%
16a 33 1/3% support test - 2019. If the organization did not check the box on line 13, and line 14 is 33 1/3% or more, check this box and stop here. The organization qualifies as a publicly supported organization		
b 33 1/3% support test - 2018. If the organization did not check a box on line 13 or 16a, and line 15 is 33 1/3% or more, check this box and stop here. The organization qualifies as a publicly supported organization		
17a 10% -facts-and-circumstances test - 2019. If the organization did not check a box on line 13, 16a, or 16b, and line 14 is 10% or more, and if the organization meets the "facts-and-circumstances" test, check this box and stop here. Explain in Part VI how the organization meets the "facts-and-circumstances" test. The organization qualifies as a publicly supported organization		
b 10% -facts-and-circumstances test - 2018. If the organization did not check a box on line 13, 16a, 16b, or 17a, and line 15 is 10% or more, and if the organization meets the "facts-and-circumstances" test, check this box and stop here. Explain in Part VI how the organization meets the "facts-and-circumstances" test. The organization qualifies as a publicly supported organization		
18 Private foundation. If the organization did not check a box on line 13, 16a, 16b, 17a, or 17b, check this box and see instructions		

Part III Support Schedule for Organizations Described in Section 509(a)(2)

(Complete only if you checked the box on line 10 of Part I or if the organization failed to qualify under Part II. If the organization fails to qualify under the tests listed below, please complete Part II.)

Section A. Public Support

Calendar year (or fiscal year beginning in) ►	(a) 2015	(b) 2016	(c) 2017	(d) 2018	(e) 2019	(f) Total
1 Gifts, grants, contributions, and membership fees received. (Do not include any "unusual grants.")	1139583.	1955225.	4927999.	2617210.	2831970.	13471987.
2 Gross receipts from admissions, merchandise sold or services performed, or facilities furnished in any activity that is related to the organization's tax-exempt purpose	520,626.	652,454.	391,632.	631,603.	648,491.	2844806.
3 Gross receipts from activities that are not an unrelated trade or business under section 513						
4 Tax revenues levied for the organization's benefit and either paid to or expended on its behalf						
5 The value of services or facilities furnished by a governmental unit to the organization without charge						
6 Total. Add lines 1 through 5	1660209.	2607679.	5319631.	3248813.	3480461.	16316793.
7a Amounts included on lines 1, 2, and 3 received from disqualified persons	502,949.	895,743.	3584126.	1451822.	1520698.	7955338.
b Amounts included on lines 2 and 3 received from other than disqualified persons that exceed the greater of \$5,000 or 1% of the amount on line 13 for the year						0.
c Add lines 7a and 7b	502,949.	895,743.	3584126.	1451822.	1520698.	7955338.
8 Public support. (Subtract line 7c from line 6.)						8361455.

Section B. Total Support

Calendar year (or fiscal year beginning in) ►	(a) 2015	(b) 2016	(c) 2017	(d) 2018	(e) 2019	(f) Total
9 Amounts from line 6	1660209.	2607679.	5319631.	3248813.	3480461.	16316793.
10a Gross income from interest, dividends, payments received on securities loans, rents, royalties, and income from similar sources	80,561.	79,628.	112,411.	144,091.	163,821.	580,512.
b Unrelated business taxable income (less section 511 taxes) from businesses acquired after June 30, 1975						
c Add lines 10a and 10b	80,561.	79,628.	112,411.	144,091.	163,821.	580,512.
11 Net income from unrelated business activities not included in line 10b, whether or not the business is regularly carried on						
12 Other income. Do not include gain or loss from the sale of capital assets (Explain in Part VI.)						
13 Total support. (Add lines 9, 10c, 11, and 12.)	1740770.	2687307.	5432042.	3392904.	3644282.	16897305.

14 First five years. If the Form 990 is for the organization's first, second, third, fourth, or fifth tax year as a section 501(c)(3) organization, check this box and **stop here** ☐**Section C. Computation of Public Support Percentage**

15 Public support percentage for 2019 (line 8, column (f), divided by line 13, column (f))	15	49.48 %
16 Public support percentage from 2018 Schedule A, Part III, line 15	16	49.84 %

Section D. Computation of Investment Income Percentage

17 Investment income percentage for 2019 (line 10c, column (f), divided by line 13, column (f))	17	3.44 %
18 Investment income percentage from 2018 Schedule A, Part III, line 17	18	2.98 %

19a 33 1/3% support tests - 2019. If the organization did not check the box on line 14, and line 15 is more than 33 1/3%, and line 17 is not more than 33 1/3%, check this box and **stop here**. The organization qualifies as a publicly supported organization ☒**b 33 1/3% support tests - 2018.** If the organization did not check a box on line 14 or line 19a, and line 16 is more than 33 1/3%, and line 18 is not more than 33 1/3%, check this box and **stop here**. The organization qualifies as a publicly supported organization ☐**20 Private foundation.** If the organization did not check a box on line 14, 19a, or 19b, check this box and see instructions ☐

Part IV Supporting Organizations

(Complete only if you checked a box in line 12 on Part I. If you checked 12a of Part I, complete Sections A and B. If you checked 12b of Part I, complete Sections A and C. If you checked 12c of Part I, complete Sections A, D, and E. If you checked 12d of Part I, complete Sections A and D, and complete Part V.)

Section A. All Supporting Organizations

	Yes	No
1 Are all of the organization's supported organizations listed by name in the organization's governing documents? <i>If "No," describe in Part VI how the supported organizations are designated. If designated by class or purpose, describe the designation. If historic and continuing relationship, explain.</i>		
2 Did the organization have any supported organization that does not have an IRS determination of status under section 509(a)(1) or (2)? <i>If "Yes," explain in Part VI how the organization determined that the supported organization was described in section 509(a)(1) or (2).</i>		
3a Did the organization have a supported organization described in section 501(c)(4), (5), or (6)? <i>If "Yes," answer (b) and (c) below.</i>		
b Did the organization confirm that each supported organization qualified under section 501(c)(4), (5), or (6) and satisfied the public support tests under section 509(a)(2)? <i>If "Yes," describe in Part VI when and how the organization made the determination.</i>		
c Did the organization ensure that all support to such organizations was used exclusively for section 170(c)(2)(B) purposes? <i>If "Yes," explain in Part VI what controls the organization put in place to ensure such use.</i>		
4a Was any supported organization not organized in the United States ("foreign supported organization")? <i>If "Yes," and if you checked 12a or 12b in Part I, answer (b) and (c) below.</i>		
b Did the organization have ultimate control and discretion in deciding whether to make grants to the foreign supported organization? <i>If "Yes," describe in Part VI how the organization had such control and discretion despite being controlled or supervised by or in connection with its supported organizations.</i>		
c Did the organization support any foreign supported organization that does not have an IRS determination under sections 501(c)(3) and 509(a)(1) or (2)? <i>If "Yes," explain in Part VI what controls the organization used to ensure that all support to the foreign supported organization was used exclusively for section 170(c)(2)(B) purposes.</i>		
5a Did the organization add, substitute, or remove any supported organizations during the tax year? <i>If "Yes," answer (b) and (c) below (if applicable). Also, provide detail in Part VI, including (i) the names and EIN numbers of the supported organizations added, substituted, or removed; (ii) the reasons for each such action; (iii) the authority under the organization's organizing document authorizing such action; and (iv) how the action was accomplished (such as by amendment to the organizing document).</i>		
b Type I or Type II only. Was any added or substituted supported organization part of a class already designated in the organization's organizing document?		
c Substitutions only. Was the substitution the result of an event beyond the organization's control?		
6 Did the organization provide support (whether in the form of grants or the provision of services or facilities) to anyone other than (i) its supported organizations, (ii) individuals that are part of the charitable class benefited by one or more of its supported organizations, or (iii) other supporting organizations that also support or benefit one or more of the filing organization's supported organizations? <i>If "Yes," provide detail in Part VI.</i>		
7 Did the organization provide a grant, loan, compensation, or other similar payment to a substantial contributor (as defined in section 4958(c)(3)(C)), a family member of a substantial contributor, or a 35% controlled entity with regard to a substantial contributor? <i>If "Yes," complete Part I of Schedule L (Form 990 or 990-EZ).</i>		
8 Did the organization make a loan to a disqualified person (as defined in section 4958) not described in line 7? <i>If "Yes," complete Part I of Schedule L (Form 990 or 990-EZ).</i>		
9a Was the organization controlled directly or indirectly at any time during the tax year by one or more disqualified persons as defined in section 4946 (other than foundation managers and organizations described in section 509(a)(1) or (2))? <i>If "Yes," provide detail in Part VI.</i>		
b Did one or more disqualified persons (as defined in line 9a) hold a controlling interest in any entity in which the supporting organization had an interest? <i>If "Yes," provide detail in Part VI.</i>		
c Did a disqualified person (as defined in line 9a) have an ownership interest in, or derive any personal benefit from, assets in which the supporting organization also had an interest? <i>If "Yes," provide detail in Part VI.</i>		
10a Was the organization subject to the excess business holdings rules of section 4943 because of section 4943(f) (regarding certain Type II supporting organizations, and all Type III non-functionally integrated supporting organizations)? <i>If "Yes," answer 10b below.</i>		
b Did the organization have any excess business holdings in the tax year? <i>(Use Schedule C, Form 4720, to determine whether the organization had excess business holdings.)</i>		

Part IV Supporting Organizations (continued)

	Yes	No
11 Has the organization accepted a gift or contribution from any of the following persons?		
a A person who directly or indirectly controls, either alone or together with persons described in (b) and (c) below, the governing body of a supported organization?		
11a		
b A family member of a person described in (a) above?		
11b		
c A 35% controlled entity of a person described in (a) or (b) above? If "Yes" to a, b, or c, provide detail in Part VI .		
11c		

Section B. Type I Supporting Organizations

	Yes	No
1 Did the directors, trustees, or membership of one or more supported organizations have the power to regularly appoint or elect at least a majority of the organization's directors or trustees at all times during the tax year? If "No," describe in Part VI how the supported organization(s) effectively operated, supervised, or controlled the organization's activities. If the organization had more than one supported organization, describe how the powers to appoint and/or remove directors or trustees were allocated among the supported organizations and what conditions or restrictions, if any, applied to such powers during the tax year.		
1		
2 Did the organization operate for the benefit of any supported organization other than the supported organization(s) that operated, supervised, or controlled the supporting organization? If "Yes," explain in Part VI how providing such benefit carried out the purposes of the supported organization(s) that operated, supervised, or controlled the supporting organization.		
2		

Section C. Type II Supporting Organizations

	Yes	No
1 Were a majority of the organization's directors or trustees during the tax year also a majority of the directors or trustees of each of the organization's supported organization(s)? If "No," describe in Part VI how control or management of the supporting organization was vested in the same persons that controlled or managed the supported organization(s).		
1		

Section D. All Type III Supporting Organizations

	Yes	No
1 Did the organization provide to each of its supported organizations, by the last day of the fifth month of the organization's tax year, (i) a written notice describing the type and amount of support provided during the prior tax year, (ii) a copy of the Form 990 that was most recently filed as of the date of notification, and (iii) copies of the organization's governing documents in effect on the date of notification, to the extent not previously provided?		
1		
2 Were any of the organization's officers, directors, or trustees either (i) appointed or elected by the supported organization(s) or (ii) serving on the governing body of a supported organization? If "No," explain in Part VI how the organization maintained a close and continuous working relationship with the supported organization(s).		
2		
3 By reason of the relationship described in (2), did the organization's supported organizations have a significant voice in the organization's investment policies and in directing the use of the organization's income or assets at all times during the tax year? If "Yes," describe in Part VI the role the organization's supported organizations played in this regard.		
3		

Section E. Type III Functionally Integrated Supporting Organizations

1 Check the box next to the method that the organization used to satisfy the Integral Part Test during the year (see instructions).			
a <input type="checkbox"/> The organization satisfied the Activities Test. Complete line 2 below.			
b <input type="checkbox"/> The organization is the parent of each of its supported organizations. Complete line 3 below.			
c <input type="checkbox"/> The organization supported a governmental entity. Describe in Part VI how you supported a government entity (see instructions).			
2 Activities Test. Answer (a) and (b) below.			
a Did substantially all of the organization's activities during the tax year directly further the exempt purposes of the supported organization(s) to which the organization was responsive? If "Yes," then in Part VI identify those supported organizations and explain how these activities directly furthered their exempt purposes, how the organization was responsive to those supported organizations, and how the organization determined that these activities constituted substantially all of its activities.			
2a			
b Did the activities described in (a) constitute activities that, but for the organization's involvement, one or more of the organization's supported organization(s) would have been engaged in? If "Yes," explain in Part VI the reasons for the organization's position that its supported organization(s) would have engaged in these activities but for the organization's involvement.			
2b			
3 Parent of Supported Organizations. Answer (a) and (b) below.			
a Did the organization have the power to regularly appoint or elect a majority of the officers, directors, or trustees of each of the supported organizations? Provide details in Part VI .			
3a			
b Did the organization exercise a substantial degree of direction over the policies, programs, and activities of each of its supported organizations? If "Yes," describe in Part VI the role played by the organization in this regard.			
3b			

Part V Type III Non-Functionally Integrated 509(a)(3) Supporting Organizations

- 1** Check here if the organization satisfied the Integral Part Test as a qualifying trust on Nov. 20, 1970 (explain in Part VI). **See instructions.** All other Type III non-functionally integrated supporting organizations must complete Sections A through E.

Section A - Adjusted Net Income		(A) Prior Year	(B) Current Year (optional)
1 Net short-term capital gain	1		
2 Recoveries of prior-year distributions	2		
3 Other gross income (see instructions)	3		
4 Add lines 1 through 3.	4		
5 Depreciation and depletion	5		
6 Portion of operating expenses paid or incurred for production or collection of gross income or for management, conservation, or maintenance of property held for production of income (see instructions)	6		
7 Other expenses (see instructions)	7		
8 Adjusted Net Income (subtract lines 5, 6, and 7 from line 4)	8		

Section B - Minimum Asset Amount		(A) Prior Year	(B) Current Year (optional)
1 Aggregate fair market value of all non-exempt-use assets (see instructions for short tax year or assets held for part of year):			
a Average monthly value of securities	1a		
b Average monthly cash balances	1b		
c Fair market value of other non-exempt-use assets	1c		
d Total (add lines 1a, 1b, and 1c)	1d		
e Discount claimed for blockage or other factors (explain in detail in Part VI):			
2 Acquisition indebtedness applicable to non-exempt-use assets	2		
3 Subtract line 2 from line 1d.	3		
4 Cash deemed held for exempt use. Enter 1-1/2% of line 3 (for greater amount, see instructions).	4		
5 Net value of non-exempt-use assets (subtract line 4 from line 3)	5		
6 Multiply line 5 by .035.	6		
7 Recoveries of prior-year distributions	7		
8 Minimum Asset Amount (add line 7 to line 6)	8		

Section C - Distributable Amount			Current Year
1 Adjusted net income for prior year (from Section A, line 8, Column A)	1		
2 Enter 85% of line 1.	2		
3 Minimum asset amount for prior year (from Section B, line 8, Column A)	3		
4 Enter greater of line 2 or line 3.	4		
5 Income tax imposed in prior year	5		
6 Distributable Amount. Subtract line 5 from line 4, unless subject to emergency temporary reduction (see instructions).	6		
7 Check here if the current year is the organization's first as a non-functionally integrated Type III supporting organization (see instructions).			

Part V Type III Non-Functionally Integrated 509(a)(3) Supporting Organizations (continued)

Section D - Distributions	Current Year
1 Amounts paid to supported organizations to accomplish exempt purposes	
2 Amounts paid to perform activity that directly furthers exempt purposes of supported organizations, in excess of income from activity	
3 Administrative expenses paid to accomplish exempt purposes of supported organizations	
4 Amounts paid to acquire exempt-use assets	
5 Qualified set-aside amounts (prior IRS approval required)	
6 Other distributions (describe in Part VI). See instructions.	
7 Total annual distributions. Add lines 1 through 6.	
8 Distributions to attentive supported organizations to which the organization is responsive (provide details in Part VI). See instructions.	
9 Distributable amount for 2019 from Section C, line 6	
10 Line 8 amount divided by line 9 amount	

Section E - Distribution Allocations (see instructions)	(i) Excess Distributions	(ii) Underdistributions Pre-2019	(iii) Distributable Amount for 2019
1 Distributable amount for 2019 from Section C, line 6			
2 Underdistributions, if any, for years prior to 2019 (reasonable cause required- explain in Part VI). See instructions.			
3 Excess distributions carryover, if any, to 2019			
a From 2014			
b From 2015			
c From 2016			
d From 2017			
e From 2018			
f Total of lines 3a through e			
g Applied to underdistributions of prior years			
h Applied to 2019 distributable amount			
i Carryover from 2014 not applied (see instructions)			
j Remainder. Subtract lines 3g, 3h, and 3i from 3f.			
4 Distributions for 2019 from Section D, line 7: \$			
a Applied to underdistributions of prior years			
b Applied to 2019 distributable amount			
c Remainder. Subtract lines 4a and 4b from 4.			
5 Remaining underdistributions for years prior to 2019, if any. Subtract lines 3g and 4a from line 2. For result greater than zero, explain in Part VI . See instructions.			
6 Remaining underdistributions for 2019. Subtract lines 3h and 4b from line 1. For result greater than zero, explain in Part VI . See instructions.			
7 Excess distributions carryover to 2020. Add lines 3j and 4c.			
8 Breakdown of line 7:			
a Excess from 2015			
b Excess from 2016			
c Excess from 2017			
d Excess from 2018			
e Excess from 2019			



BAINBRIDGE ISLAND
MUSEUM OF ART

ANNUAL REPORT TO THE COMMUNITY
2021

Board of Directors

PRESIDENT

Liz Walters

VICE PRESIDENT

Dana Quitslund

SECRETARY

Paul Castanon

TREASURER

Joe Wilcynski

FOUNDER

Cynthia Sears

PAST-PRESIDENT

Ralph Siegel

DIRECTORS

John Adams

Erica Beyer

Suzanna Darcy-Hennemann

Liliana Grip

Suzanne Kelly

Johnna Kleisner

Araceli Lesko

David Lewis

Chasity Malatesta

Ashley Matthews

Jana Mohr Lone

Kathy Nibarger

Patricia Orellana

Wendy Orville

Jessica Pavish

Advisory Council

Barbara & Gary Ames

Bill Baran-Mickle

Debbi Brainerd

Steve Davis

Deb Doran

John Kenyon Ellis

Deb Fenwick

Rondi Gangnes

Kathy Gerlich

Max Grover

Nancy & Glenn Haber

Trudi & Jay Inslee

Leslie Lebeau

Juliet LeDorze

Mark Levine

Laura Lundgren

Clarence Moriwaki

Lucy & Herb Pruzan

GINNY RUFFNER

Jim Shore

Robin Sigo

Cameron & Chris Snow

Ralph Spillinger

Julie Speidel

Barbara Earl Thomas

Karen Vargas

Grant Winther

Staff

EXECUTIVE DIRECTOR

Sheila Hughes

CHIEF CURATOR

Greg Robinson

ASSOCIATE CURATOR

Amy Sawyer

GALLERY & VOLUNTEER MANAGER

Kim Seigel

CURATORIAL ASSOCIATES

Bonnie Christoffersen

Amy Goldthwaite

Nancy Rignel

DIRECTOR OF EDUCATION & DEI ADVANCEMENT

Kristin Tollefson

YOUTH & SCHOOL PROGRAMS MANAGER

Emma Cantrell

CREATIVE AGING PROGRAM ASSOCIATE

Anika Tabachnick

DEVELOPMENT DIRECTOR

Peter Raffa

SENIOR DEVELOPMENT MANAGER

Jessica Miller

DONOR RELATIONS & MEMBERSHIP MANAGER

Tricia Pearson O'Neill

DIRECTOR OF COMMUNICATIONS & VISITOR EXPERIENCE

Korum Bischoff

SENIOR MARKETING MANAGER

Shawn Baker Gibson

DIGITAL PROGRAMS ASSOCIATE

Hunter Stroud

FRONT DESK ASSOCIATES

Quincy Blackmon

Sara Carlson

Aidan Terry

MUSEUM STORE SALES ASSOCIATES

Calder Bischoff

Quincy Blackmon

Kate Henderson

Stella McCurdy

FINANCE DIRECTOR

Andrea Williams

FINANCE ASSOCIATE

Sade' Monique McInnis

BISTRO CHEF & MANAGER

Stephanie Knutson

FACILITIES & OPERATIONS MANAGER

Scott Farwell

GALLERY MAINTENANCE ASSOCIATES

Cree Roberts

Aidan Terry

Dear BIMA Supporters and Friends,

How do you write a letter to your community after a year like 2020?

It's so difficult to sum up a year like our last in words that don't sound tired and overused. *Challenging, uncertain, and unsettling* all leap to mind... these words are not wrong. The potent combination of a global health crisis, national strife, and the brutal realities of systemic racism and injustice that confronted our humanity took an almost incalculable toll.

But in this rugged landscape, BIMA somehow brilliantly blossomed, and in many ways found its best self. Almost overnight, BIMA's leadership and community of supporters were forced to grapple with questions: *what is a museum if its galleries are closed? If school children can't attend field trips? If artists lose their audience, income, and stage? If people can't gather to exchange ideas, learn, and discover? What if our world desperately needs healing, humanity, and understanding but in new, more urgent ways?*

With your generous support and belief in our shared values, BIMA answered those questions through action. With our doors closed we became so much more than a building—and new pathways of action, artistic expression, service, connection and idea-sharing became brightly illuminated. Together we pushed ourselves to re-imagine what a museum could be, and how to bring connection and comfort. We took the 'museum' to the community who needed it: delivered art kits, food, and connection; streamed experiences, shared music and films; built partnerships, created classes, workshops, meditation, and lectures. We featured artists in conversation, sold their work on-line, took audiences into their studios, and shared their works of sheer beauty, of power, of poignance. And we leaned deep into unlearning, listening closely, opening up, and re-building ourselves as an anti-racist organization.

Though our doors are reopened, we are not the same museum. Our foundation remains, as does our basic belief in the power of art, but BIMA has emerged as a stronger, more intentional, and people-focused organization. This commitment is just a beginning; we will undoubtedly learn and stumble, fall and regroup. But together, with your continued support, love, and ideas, we're moving forward as the cultural catalyst that our community needs and deserves.

We hope you enjoy an overview of the good work that your support made possible.

Warmly,



Sheila Hughes, Executive Director

Mission

BIMA inspires curiosity, wonder and understanding by connecting people with the contemporary art and craft of the Puget Sound region.

Land Acknowledgement

We acknowledge that the land on which we gather is within the aboriginal territory of the suq'w'ábš "People of Clear Salt Water" (Suquamish People). Expert fishers, canoe builders, and basket weavers, the suq'w'ábš live in harmony with the lands and waterways along Washington's Central Salish Sea as they have for thousands of years. Here the suq'w'ábš live and protect the land and waters of their ancestors for future generations as promised by the Point Elliot Treaty of 1855.

We pay respects to their elders past and present.

Vision

Fueled by creativity and collaboration, BIMA commits to building a world where art is essential to thriving communities.

550 Winslow Way East, Bainbridge Island, WA 98110 | WWW.BIARTMUSEUM.ORG



Finding new ways to connect

New ways to bring artists & audiences together

Proud to be a contemporary art museum where artists lead the way, BIMA found ways to spotlight, employ, and advocate for artists. With galleries closed, we took the work directly to the public through digital tours, snapshots, interviews, conversations, and video profiles. With artist opportunities diminished, BIMA doubled down on hiring teaching artists, offering teacher training, producing a library of art lessons as a resource to parents and teachers, and even opened an on-line museum store to sell work.

Digital programs that breakdown barriers of time, space, money, and access

Throughout 2020, BIMA delivered a powerful slate of digital and hybrid cultural content, offering access to curatorial, program, and educational resources to the public 100% free of charge. Some offered much-needed connection for those who were struggling or isolated. Some served as vital arts and virtual classroom resources. Some just provided joy, renewal, and humor. From Moments of Beauty on social media to online gallery tours, artist interviews, and music festivals, these new digital programs created a virtual lifeline through uncertain times.

Community first

From its Untold Stories Project to its Community Meal program, BIMA worked hard to share the beauty and the pain, tell the stories that need to be told, and reach those who most needed the touch-point. Whether our doors are open in person or virtually, BIMA continues to work to be a safe place for inquiry, examination, and diverse perspectives and experiences.

Raising all boats through partnership

In deep collaboration with community partners, the museum is still creating and providing hundreds of extraordinary PRISM arts and humanities programs, community outreach projects, off-site programs, and even offering deliveries of art kits, food, teacher training, and volunteer hours. From fellow museums and performing arts organizations to social service agencies and civic advocacy groups, BIMA continues to use its resources to find every way to partnering: producing, presenting, collaborating, co-creating, and showcasing the work that so many extraordinary organizations are doing.

BIMA volunteers worked from home to create these quilts to spread some love during uncertain times (staff photo).

Summer 2019

Joe Max Emminger: *The Long Way Home*
Departures and Arrivals: Artists in Abstraction
Selections: Permanent Art Collection
Carol Milne: *Knit Wit*
An Abecedarian of Artist's Books
Following the Thread

Fall 2019/Winter 2020

Face First
Jite Agbro: *Deserving*
Letter(forms)
Jessixa Bagley: *Worlds in Pictures*
Glass Art from the Permanent Art Collection
Carol Milne: *Knit Wit*

Spring-Fall 2020

Fiber 2020
Peregrine O'Gormley: *Old Tree*
All Sorts (No Licorice!)
Anna Teiche: *Fragments*
Bainbridge Island Studio Tour Artists
Selections: Permanent Art Collection

Short-run Exhibitions

Día de los Muertos
OCT 26 - NOV 3, 2019
Día de los Muertos (Digital Only)
NOV 2-8, 2020

Artists lead the way for all of us. Their work gives us an opportunity for appreciation of form and expression, and gives voice to our changing landscape of identities, values, and beliefs in a fast-moving world. When audiences come together and engage, react and respond to these artistic perspectives, it gives the work meaning and helps shape our collective views of this rich, complex world. We believe a healthy and vibrant community includes a special gathering space where art can reflect and shape our society, where diverse community comes together, where individuals come to be inspired, enriched and challenged.

To create this space, BIMA presented a wide array of exhibitions this past year—over 100 artists whose work provided moments of beauty, a deep respect for craft, a reflection of ourselves, affirmation or challenge to our assumptions, or

an antidote to the difficult year. Works ranged from traditional and functional, to decorative, narrative, and conceptual. Among them, *Face First* featured diverse narratives in human portraiture from Romson Bustillo and Terry Furchgott to Mark Kang-O'Higgins and Jessica Rychael. *Letter(forms)*, *An Abecedarian of Artist's Books* and *All Sorts (No Licorice!)* offered three very different takes on Artist's Books from the Cynthia Sears Collection. Newer artists found a platform, including Jite Agbro, whose panels graced the two-story Beacon Gallery, Jessixa Bagley's charming illustrations of little worlds for kids, and Anna Teiche's richly patterned paintings in *Fragments*. *Fiber 2020* assembled a large group exhibition of more than 30 artists celebrating the expansive worlds of fiber and textile art: Margie MacDonald and Ko Kirk Yamahira, to Danielle Morsette and Lou Cabeen. Glass art got a spotlight, with features from the Permanent Art Collection to Carol Milne's whimsical *Knit Wit*. Master, mid-career sculptor Peregrine O'Gormley anchored the year with work honoring nature and

spotlighting endangered species and global warming.

When faced with closure of the museum, BIMA quickly retooled to find different ways to support artists, provide needed resources, deliver encouragement, and bring audiences together with the makers of the art and craft of the Puget Sound region. For more than 14 months, the museum has been showcasing them and their work in artist videos, virtual studio and curatorial tours, online field trips, virtual panel discussions and interviews, on-line sales, and teaching artist gigs.

And the museum continues to collect slowly and deliberately, securing compelling donations from the Puget Sound region. Joining the Permanent Art Collection this past year were works by Joe Max Emminger, Carol Milne, Robert Carlson, John Cole, Paul Horiuchi, Alison (Bremner) Marks, Paul Rucker, and Marika Swan and Dr. Joan Tenenbaum

Connecting Artists to Audiences



A view into Fiber 2020 (staff photo).

The call to make visible our values

“Art invites us to take the journey beyond price, beyond costs into bearing witness to the world as it is and as it should be. Art invites us to know beauty and to solicit it from even the most tragic of circumstances. Art reminds us that we belong here. And if we serve, we last.”

— Toni Morrison

Like organizations across the country and world, BIMA is grappling with deep cultural shifts that are restructuring America and the national conversation on racism and inequity. The museum has a special responsibility to live up to our stated mission, vision and values, in which the tenets of diversity, inclusion, equity, and accessibility are deeply embedded. We are proud that our organizational values include a commitment to cultivate broad & diverse community engagement, collaborate with organizations and audiences to create cultural programs that reflect the diversity of our region, and respect who is telling the story and whose story is being told. We are unapologetically “community centered,” working to put community first and honor the resourcefulness, support and courageous generosity of our neighbors, members, donors and guests.

But making our values visible is just where the change begins. The BIMA community is committed to moving forward through transformation from the inside out to being a fully engaged anti-racist organization, with, in the words of Dr. Martin Luther King Jr. in 1963, “the fierce urgency of now.” If BIMA is going to be a museum of the community, by the community, and for the community, it needs to join in the fight against racial hatred, bias, systemic racism, and oppression of marginalized groups.

Engagement in this work has both energized and challenged us as an organization. We have and will make mistakes and require course corrections. But this kind of deep and meaningful collaboration and conversation with our community reaffirms that authenticity, humility, equity, unlearning, empathy and diversity are critical to the transformation we seek, and essential to the true expression of the museum we want to co-create.

Thank you for being part of the community that is working to create this transformation, and to build a truly healthy, vibrant, successful, and inclusive world.

Our values:

Growth, Learning, & Discovery:

We create visitor experiences that provide insight, knowledge and a shared understanding of ourselves as individuals and as a community.

Accountability & Stewardship:

We value integrity, ethical responsibility and sustainable practices for our people, our collection, our building and our environment.

Transformation, Artistic Expression, & Joy:

We celebrate the empowerment, generosity, wisdom, illumination, excitement and optimism that art has the power to give

Broad & Diverse Community Engagement:

We collaborate with organizations and audiences to create cultural programs that reflect the diversity of our region and respect who is telling the story and whose story is being told.

Community Centered:

We put community first and honor the resourcefulness, support, and courageous generosity of our community, members, donors, and guests.



BIMA Visitor Services staff members Quincy Blackmon and Aidan Terry installing a new sign to celebrate reopening after our first closure due to the COVID-19 pandemic (staff photo).

The Museum as a community classroom

To better meet the needs of people who suddenly found themselves at home a lot more this last year, most of BIMA's education programs were rethought, refreshed, and reinvented. *Art in Action* shifted from a weekly drop-in art-making program, to a robust video series that now boasts over 100 free online art lessons. We collectively found new and exciting ways to deliver high-quality learning experiences remotely, from field trips to workshops, artist talks to guided meditations, and were even able to safely gather for a few select programs. BIMA's Education staff created content and worked to actively engage Puget Sound teaching artists and community partners, as these programs provided sparks of creativity and built community during a time of profound isolation for many. A sampling of 2020 initiatives included:

Art Kits Support Artists of All Ages

The joy of art-making with new supplies can be felt at any stage of life. We were fortunate to be able to offer art kits containing materials for hands-on projects that might not otherwise be accessible to both youth and seniors this year. Working with teachers at View Ridge Elementary Arts Academy, a Title 1 school in Bremerton, BIMA compiled a selection of paper, paints, pencils and suggested activities into a take-home art kit. Over 400 kits were delivered, giving each student equal access to tools that their teachers used in lessons and that they could also use on their own time. Art kits were also provided to island youth as part of an art-as-healing program, and recently as a central activity for the Youth & Family Empowerment Conference in Bremerton. But it wasn't just the area's youth getting involved—over 30 specialized kits were distributed in partnership with Island Volunteer Caregivers (IVC) to seniors, many of whom have been particularly isolated from community. This pilot Creative Aging program culminated in a community artwork titled *Both Ways*, installed at Seattle's METHOD Gallery. The enthusiastic response will continue through an ongoing art kit collaboration between BIMA's Creative Aging initiative and IVC.

Summer Camps Provided Creative Outlets

BIMA's 2020 Summer Camps offered enriching in-person learning experiences for young artists by adapting to public health guidelines. Masked, physically distanced students laughed, played, and created in two unique week-long camps, working in the classroom studio and taking advantage of the outdoors. Teaching artist Emily Browne led art and nature explorations for students aged 6-9, while architect Frank Karreman introduced architecture and landscape design to 10-13 year olds. Successes with both camps shaped the model for our 2021 Summer Camp season, for which we have a six-week array of experiences scheduled for ages 6-17.

Creative Aging Blooms

With the help of an AmeriCorps/Washington Service Corps grant, BIMA created the new role of Creative Aging Associate. Anika Tabachnick joined the education team in October, and despite its being almost entirely remote, this program has caught fire in the community. Anika has relaunched Creative Aging programs online, including weekly Mindfulness Meditation sessions guided by Steve Parsons, *Look Again*, an arts-based conversation and social engagement program for people living with memory loss and their care partners, and forged new ties with the Bainbridge Island Senior Center, *Compass & Clock Magazine*, and other local partner organizations serving seniors. Creative Aging efforts have extended into PRISM programs and even into BIMA's Helping the Helpers community food program.

Top: More than 400 art kits were assembled and distributed to local students (staff photos).

Middle: Scenes from BIMA's socially-distanced summer camps (staff photos).

Bottom: (Left) Works of art created through a partnership with Island Volunteer Caregivers (courtesy photo).

(Right) Participants engage in a reimagined online version of *Look Again* by reflecting on work by Marilyn Montufar.



PRISM: New reflections on Arts, Culture, and Humanities

Going into 2020, BIMA expected to unveil scores of live cultural, arts and humanities programs through our new initiative—PRISM. PRISM is our cultural commitment to produce and present exceptional programming—work that feeds the brain, excites the senses, explores the spectrum of artistic expression, amplifies our work with other non-profits, and connects us in community.

Incredibly, those goals were achieved this last year, but in a way that defied expectation. Virtually overnight, we closed our doors and converted all our resources to a steady outpouring of completely free digital and hybrid programs, hoping to meet the community where they needed it most. Despite losing the use of our beautiful gathering space, the digital and hybrid version of PRISM had a tremendous upside – delivering artistic and cultural experiences to larger, more diverse audiences and eliminating barriers of access in so many different ways. PRISM overcame quarantine restrictions and health anxieties, physical seating limitations in our Auditorium, the lack of proximity, transportation, or the dollars required to get to the Museum, and even the boundaries of time of day—many programs could be enjoyed 24/7 at the viewer's convenience or shared for an amplified experience.

Most notably, PRISM reached more people who really needed/wanted/benefited from arts engagement. PRISM enabled folks dealing with health worries, accessibility issues and mobility limitations to connect and renew. PRISM classes provided welcome art breaks in the student school day and support for parents and teachers struggling with at-home learning. PRISM programs provided resources for other non-profit partners, from front line food banks to senior centers. PRISM even reached people without internet or conventional social support structures—our homeless or low-income neighbors, those isolated, jobless or alone, those facing difficult personal circumstance.

All told, PRISM 2020's live, hybrid and digital programs reached more than 45,000 people of every age, background and interest, accessing everything from poetry to art classes, gallery tours to artist studio visits, meditation to skill-building, as well as films, demos, workshops, concerts and festivals. These programs are now the foundation of a library of arts and cultural resources that is accessible to our community online. While we're anxious to return to the live PRISM experience, we are so proud of 2020's success. Here are just 3 of the hundreds of offerings this last year, just to give a taste of the depth, breadth and beauty of these programs...

Top: Stephanie Anne Johnson performs at a First Friday Art Walk in early 2020 (staff photo).

Middle: (Left) Kristin Tollefson, BIMA's Director of Education & DEI Advancement teaches an online Art in Action lesson. (Right) Guests and community organizations connecting at the Black History Month Community Expo (staff photo).

Bottom: BIMA's film crew capturing a performance by En Canto for the Within/Earshot Jazz Festival amongst work in Fiber 2020 (staff photo).



AgeWise TV

BIMA joined forces with an innovative partnership of Pike Place Senior Center and the Seattle Channel to create a 10-week show aired on public television featuring short art lessons. The program was accessed by hundreds of low-income and homeless residents in greater Seattle, most of whom have no reliable source of internet or digital services, and kept them connected to healthy activities, arts, meditation, history, and humanities.

Black History Month Community Expo & Soirée

The Black History Month Community Expo invited advocates, activists, and change-makers into the BIMA galleries for a day of connection and empowerment. Joined by non-profits like 206 Zulu, Bainbridge Pride, Bremerton NAACP, City of B.I. Race Equity Task Force, Civil Survival, Designed Conviction, Kitsap Advocating for Immigrant Rights & Equality, Kitsap Immigrant Assistance Center, Kitsap Showing Up for Racial Justice, Kitsap YWCA, and Refugee Artisan Initiative, the Black History Month Soirée was again one of the most anticipated social events at BIMA all year. Featuring live and DJ'd music, live painting by Corey Bennet Anderson, art activities, refreshments, and a vendor village featuring Black-owned businesses, the Soirée delivered camaraderie, fun, and socializing, bringing people together to celebrate and connect.

Within/Earshot Jazz Festival 2020

After closing 2019 with the renowned Roosevelt High School Jazz Band performing Ellington & Strayhorn's Jazz Nutcracker, BIMA surprised itself by bringing jazz into audience's homes this year. Within/Earshot 2020 was offered as a free, on-line festival featuring concerts by Jacqueline Tabor, En Canto, Jean Chaumont, and Evan Flory-Barnes; Jazz Conversations with musician Marina Alberro, Origin Records' John Bishop, Carol Handley of KNKX, and Professor of Jazz Studies Brian Kirk; recollections from Jazz Alley's Rob Perry; and an unboxing of artifacts with Amanda Wilde from KUOW's long-running "The Swing Years & Beyond."

Above: apton.
Below, L-R: (staff photo).

Around the Museum



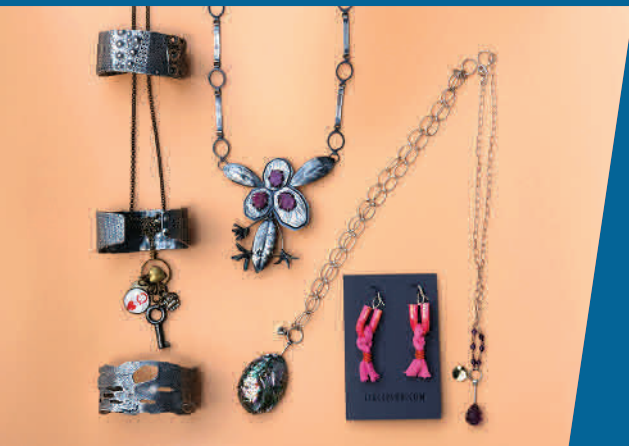
Staff members rally for a dinner delivery (staff photo).

Cooking Up Some Love

What better way to show you care, than to share a meal? The BIMA Bistro broadened its reach and kept in touch with its regulars by quickly shifting gears on its Tuesday Night Dinner & a Movie program to a takeout model that kept hearts happy and bellies full throughout the year.

It truly took the BIMA village to make the program a success, from employees offering to help expedite and deliver meals, an Executive Director that loves baking, to Board Members volunteering to deliver meals. We are proud to be part of an organization of helpers.

We introduced Community Meals to our menu allowing others to participate in feeding community members facing food insecurity and to our community helpers while working with Helpline House. We are all in this together.



Shopping online got a whole lot artier in 2020.

Online Shopping Comes to BIMA

Global pandemic? How about global opportunity?! BIMA's Museum Store seized on the unexpected closure to accomplish what had always been considered a pipe dream—launch an online store.

If you love shopping the Museum Store, you now have access 24/7 to our artfully curated selection of products and the ability to support both BIMA and the local artists it represents with a purchase from the comfort of your own home.

Bookmark BIMA for your next impulsive shopping spree:
<http://store.biartmuseum.com>.

A Welcoming Spirit

Continuing the standard of a warm welcome and generous spirit that was set by our volunteer docents for years, BIMA's new Visitor Services staff has been hard at work gracefully greeting guests while conveying sensitive COVID-19 regulations and keeping the building germ-free.

BIMA's staff has also stepped-up it's efforts to create a visitor experience that feels welcoming and engaging to all, no matter your age, race, orientation, country of origin, or experience or comfort with visiting museums.



Aidan Terry gives a warm BIMA greeting (staff photo).

Members on the Move

BIMA's Fundraisers Go Virtual!

Our first-ever Bid & Buy for BIMA Online Auction and Collectors Marketplace was a huge success thanks to everyone who participated! We were absolutely ecstatic about the many ways our community came together to support our mission during this online fundraising event in the middle of a challenging year for everyone.

More than 700 households participated by purchasing or placing bids on 400+ items. We had supporters showing their love for BIMA from all across the country, from Bainbridge Island to South Carolina, over in Seattle to New Mexico. It was all possible thanks to generous donations from artists and collectors. Thanks to the generosity and commitment of our community, BIMA achieved our fundraising goal for our 2020 virtual event! We appreciate our supporters, donors, volunteers, board members, staff, and sponsors for contributing to BIMA as we celebrate diversity, ideas, art, culture, and imagination throughout our region.

Cree Roberts and Jessica Miller hard at work organizing artwork for the online Bid & Buy for BIMA (staff photo).



The Heart of BIMA

It has been said that *every dark cloud has a silver lining*. The clouds of 2020 were no different except the silver linings for BIMA were plentiful. None stood out more than our Members, at every level, stepping up to renew or upgrade their membership during the time BIMA was closed. Day after day of uncertainty was met at the mailbox with a stack of membership renewals. It is easy to have many friends during the good times in life, but BIMA really knew our members had our back when we couldn't offer them a grand exhibition preview party with food on both floors and wine glasses clinking together—but they were still there to support us!

During the past year, BIMA members came together in the comfort of their own homes through presentations, sneak peeks, takeout meals, and events like our online auction. The continuing support of our loyal members helped BIMA continue to fulfill our mission and bring art, beauty, and hope to our community—now and in the future. We would like to take this time to thank our members for being the heart of BIMA and teaching us the true meaning of friendship!

Top: BIMA Members enjoying an in-person opening at the end of 2019 (photo by Lydia Brewer).
Bottom: A volunteer exploring the Sherry Grover Gallery (photo by Lydia Brewer).



BIMA is grateful to all the individuals, members, businesses, grantors, and foundations whose incredible generosity and partnership has enabled us to succeed. Without your help and support, we could not be your regional art museum, striving to make a difference to our collective public life. Please know that every effort has been made to ensure the following information is correct. We apologize in advance for any errors or omissions. Please contact us with any corrections you may have at (206) 451-4002.

The following list is for donations made from September 2019 through December 2020. With gratitude...

Miller & Nancy Abel Nancy Adam Jane Adams John & Andrea Adams Nancy Adams Ruth & Terry Adams Todd & Yaroslavna* Adams Jill Aesoph Bill & Lynn Agnew Kathleen Alcalá & Wayne Roth Ed Aleks Harriet & Dan Alexander Jeanette Alexander Ken & Martha Alexander Kerry Alexander Sally & David Alger Marleen & Kenny Alhadeff Linda Allen Marilyn & Richard Allen Rebecca Allen Susan & Ron Allen Andrea Alstrup Katharyn Alvord Gerlich Barbara & Gary Ames Gary & Barbara Ames Margot Amestoy & Ronald Antinoja Kami Amestoy Lee Johane Amirault Andrea Anderson Barbara Anderson Beckey Anderson & Dan Rosenberg Bill & Claudia Anderson Caren & Dave Anderson Carol Anderson Judith Anderson Mary Anderson & Trey Walker Winifred Andrew Sheila Andrews Anonymous David Ansley & Jeanne Huber Sam Garriott Antonacci Julie Appel Sharon Archer & Donald Eklund Monika Aring Marnie & Robert Arlen Tom Armitage & Meg Parisi Steve Arnold & Laurie Bauman Arnold Thomas & Frances Arnold Rita Arnstein Lena & Mark Arvidson Maggie Ashby Amy Aspell Frances Atherton & Sid Mais Jessica Aubin & Chris Knight Paul Aussendorf & Priscilla Jones Mary Austin Charles Averill Gary & Laurie Axling Lesley Babb Norm & Micki Babcock Dorothy Bach Diane Bachen Tom Backer	Margot Baeder Bainbridge Lending Group Bainbridge Vision Inc PS Bernie Baker & Linda Ray Robin Baker Margaret Ball Constance & Nathaniel Ballou Margaret Baltar Stephanie Balzarini Julia Bamburg Erin Banasik Bill Baran-Mickle & Dianah Jackson Audrey & Brett Barbakoff & Laurie Kentor Margaret Barbier & David Breskin Richard Barbieri & Cara Lyn Tangen Charles Barbour Barbara Barnard Phyllis & Richard Barnes Carole & Peter Barrer Patti Barrett Andrea Barrineau Bill & Carol Barrow Richard Bartell & Julianne Splain Gary Barth Bart & Chris Bartholdt Lisa Bartlett Carol & James Bartley Helen & Tom Bartuska Nicole Bavo & Kyle Meidel Susie & Dave Bavo Paula Beadle & Brian Kemkes Bruce Beall & Barbara Trafton Gary Beanland & Susan Daniel Cristine & Robert Beattie Rob & Cris Beattie Sally Beckman Tim Beckstrom & Christine Castigliano Patricia Beer & Charles Ingrassci Karen & Tom Beierle Carol Bell Charles & Patricia Bell Regina Bellody Melvin Belton Linda & Ramon Beluche Allan & Yvonne Bender Linda & Roald Bendixen Megan & Paul Benton Leif Bentsen & Liz Huddle Patricia Benz Wendy & Jeff Beren Lynn & Robert Bergelin Barbara Berger Mark Berger & Candace DeLeo Alan Berner Brenda Berry & Jonathan Green Rik & Cheryl Besser James L. Beug & Susan Lick Erica, John & Becca Beyer Steve Bice & Nicole Smith Joseph & Nadyne Bicknell Sharon Bidwell Linda Biersds & Sydney Kaplan	Carl Binder Korum & Erin Bischoff Nancy & Kurt Bischoff Elizabeth and Michael Black Tamara Black Michelle Blackmon Anne & Wayne Blair Nancy Blakey Martin Blanchard Jeffrey & Susan Bland Kathie Bliss Teresa & Andrew Bliss Duane & Gladys Bloedow Arni & Dick Blomquist Adrian Blue & Catherine Rush LinMara Bluebird & Joanie Klorer Sarika & Samir Bodas Carol & Nicholas Bodnar Linda Bohannon & Eric Strout Catherine Bohlike & Kevin Tobin Wasiq Bokhari & Siobhan Bokari Chuck & Mamie Bolender Barbara Bolles Diane Bonciolini & Gregg Mesmer Beatrice & William Booth Eleanor & Philip Boren Glynis Burns Amy Burton Ellen Bush & Jim Replinger Cathy Butler Cy & Kathleen Butler Connie & Dale Bye Molly & Robert Cadranell Catherine Cain Phyllis Cairns Robin Calderon & Shanti Giese Kathleen Caldwell Mary & Patrick Callan Susan Callan Peggy Brady Susannah Braff Debbi & Paul Brainerd Helga Braman Lousana & Matt Campagna Craig & Jean Campbell MaryAnn Campbell Patricia Campbell Shannon Campbell Alix Cannon Dominique & Marc Cantwell Victor & Kathleen Capinha Diana & Michael Caplow Martie Carleton Carol & Dave Carley Jane & Robert Carlin Barbara Carlsberg Dennis Carlson & Beulah Downing Mary & Robert Carlson Sara Carlson Sylvia Carlton & Pamela Wachtler-Fermanis Phyllis Carlyle Heather Carmichael & James Olson Lind Carr Kate Carruthers Frank Carsey & Susan Digby Joni Carter Linda Carter Robert & Grace Carter	Lucinda Brown & Harry Abernathy Mary Karen Brown Richard Brown & Diane Goebel Robin Brown Tina Brown Tracey Brown & Gary Glenisky David Browne & Caroline Cooley Browne Vicki Browning Gillian Bull Lynn Brunelle Bruce & Peggy Brunton Susan Buckles Sharon Budd Josephine & Ron Buehner Russell & Pat Buhite Sarika & Samir Bodas Terri & Ted Bumgardner Susie Burdick Carolyn Burger & Raffi Minasian Sherry Burke Carl Burkholder Lynn Burkholder Curtis & Brenda Burnett Glynis Burns Amy Burton Ellen Bush & Jim Replinger Cathy Butler Cy & Kathleen Butler Connie & Dale Bye Molly & Robert Cadranell Catherine Cain Phyllis Cairns Robin Calderon & Shanti Giese Kathleen Caldwell Mary & Patrick Callan Susan Callan Peggy Brady Susannah Braff Debbi & Paul Brainerd Helga Braman Lousana & Matt Campagna Craig & Jean Campbell MaryAnn Campbell Patricia Campbell Shannon Campbell Alix Cannon Dominique & Marc Cantwell Victor & Kathleen Capinha Diana & Michael Caplow Martie Carleton Carol & Dave Carley Jane & Robert Carlin Barbara Carlsberg Dennis Carlson & Beulah Downing Mary & Robert Carlson Sara Carlson Sylvia Carlton & Pamela Wachtler-Fermanis Phyllis Carlyle Heather Carmichael & James Olson Lind Carr Kate Carruthers Frank Carsey & Susan Digby Joni Carter Linda Carter Robert & Grace Carter	Jean & John Casey James Cash & David Murray Charlotte Caskey Paul Castanon & Bill Magnuson Connie Castellano & Michael Wilson Castellano Fine Jewelry Trudy Catterfeld James & Sylvia Cauter Kevin Cavanah & Bruce Weiland Eric Cederwall & Jo Vander Stoep Annicke Chadwick Bill Chamberlain & Amy Roberts Julia Chamberlain Martha Chamberlin Mary Ann & Dr William Champion Bonnie & Lawrence Chan Jacqueline & Keith Chang Margaret Chang Faith & Jim Chapel Carol Chapman Pamela Charlesworth & Douglas Emerick Eve Chartrand & Nicolas Pouyez Naveen Chaudharay & Bonnie Pedersen Mary Kay Chess & Karyn Lazarus Vivian Chesterley Stella Chivers Margaret & Bradley Chodos-Irvine Dick & Patty Christensen Beate & John Christy Franklin & Linnea Chu Sally & Sandy Church Hollie Clark Irene Clark Caroline Clarke & Neil Doherty Sue Clarry & Skip Forster Jacqueline & Ed Clemens Carol & John Clemett Barry & Mary Clipsham Christa Cliver Sue Coble Bunn Edith Cobourn Ulla-Britt & David Coe Arthur Colburn & Tamara Stone Kathy Colcord-Moen Dorothy & Richard Cole Pam Cole & Norris Washington Stephanie Cole & Chuck Salmon Jack Colegrove & Gayle Schweizer Elena & Matthew Collinsworth Karen Conoley & Art Verharen Christina Conte & Gary Graf Lori Conzatti Ann Cook & Greg Thies Gail Cook Cheryl & Jim Coon Gaywynn Cooper Elizabeth & Scott Coplan Karen & Brian Copp Ellen & Michael Corke Ann Corrigan & Kent Rice Vince & Tanice Corti John Costello & Mary Jane Rehm Liv Counsel	Diane Covert JoAnn Cox Jane Crane Kemp & Barbara Crawford Sarah Creachbaum Cheryl Crist Luanne & Tom Croker Elizabeth & Robert Cromwell Colette & Peter Crosby Araceli Cruz & Dirck Schou Matt & Vicki Culp Cherry & Frank Cunningham John Cunningham & Kathleen O'Brien Cunningham John Cunningham Kenneth & Lynn Cunningham Alfred Currier & Anne Schreivogl Dura & Matthew Curry Mary & Stan Curtis Jeff & Myra Custard Jim & Patti Cuthill Cheryl & Chloe Dale Cheryl Dale Michael D'Alessandro & George Marie Peter & Yumiko Damashek Lovella & Mark Damborg Melanie & Sergio Danelli Lisa Daniel Stewart Daniels Bonny Danielson Natalie Danielson Holly D'Annunzio Suzanna Darcy-Hennemann Margret Darrah Lissa Dashe Lauren Davee Stephen Davenport & Jennifer Larsen Carol Ann Davidson Bob & Sally Davis Charles & Jonis Davis Christine Davis Edward & Frances Davis Sara Nell Davis & George Davis Steve Davis Virginia Davison Stephanie Dawn Lucy Dawson Katherine & David De Bruyn Marilyn & Richard Dearsley Tarry & Jim Decker Barbara & Stephen Deines Lorraine del Prado Wendy del Valle Dan & Chris Delmar Barbara Denk Ann Dennis Anne Dennon Joyce & Marjorie Depue Kathy & Rick Dernbach Mike Derzon & Robin Supplee Maryann DeSimone Michael & Renée DeTolla Debra DeVlieger Heather & Todd DeVries Barbara Di Ferrante Lily Diament-Hansen Maray M. DiCarolis Kathy Dickerson Tracy Dickerson & Frank Petrie Marilyn Dickson Sharon Dieterich Sheila Dietrich & Mícéal Vaughan Carolyn Dimmick Joan Dinkelspiel Suzanne Dishongh	Bea Dixon Diane Dixon & Richard Rosenthal Sharon Dobie Janine Dolezel April Donahoe Marsha Donaldson Rebecca & Thomas Donegan Barbara & James Donnette Debra & Jeff Doran Elizabeth & Richard Dorrell Candace Dorsett Anne Dorshimer & Justus Kandoll Theresse Douglass-Resnik Donna Dowdney Leigh & Edra Drake Ann Dreis William Drewry Dennis & Diane Driggs Gary & Manya Drobnack Bernie & Everett Dubois Roberta Dueno Leslie Duff Lehman & Richard Pearsall Shaunna & Tim Duffy Helen Dunbar Mary Dunbar Ginger Duncan Michael Dunn & Ellen Levey Don Duprey & Rita Belserene Frances & Stephen Durako Sraddha Durand Robert & Judith Eagan Jennifer, Ken & Makena Easley Lisa Eastep Earl Ecklund Margot & Peter Eddy Carol Edmondson & Lawrence Kida Anita & Mike Edwards Stephanie Edwards Sherri Egashira Debbie Ehrig-Seidl & Mike Seidl Eiseman & Associates Leatrice & Herbert* Eiseman Lindsay Eisenhart Dee & John Eisenhauer Charles & Janie Ekberg Nancy Elder & Betty Elder Jacinda Elias & Joy Arakaki Mary Eliassen Karen Ellick Joanne & Ed Ellis John Ellis & Anne Wilkinson-Ellis Lisa Ellis Cheryle Elmquist Rebecca & Alexander Endzell Darlene & Richard Epstein Barbara Erickson Lisa & David Erickson Patti & Jerry Erickson Peggi Erickson Britt Ericson & Jonathan Morley Pat Esquivel & Meg Hartwell Ela & Kim Esterberg Brit & Janice Etzold Jennifer Evans & Andrew Rapp Robert Evans & Steve Davis Sandra Evans & Stan Froehner Lynne Evans-Sleeper Richard Eversole & Maureen Godman Diane & Jim Ewing James Ewing & Ishya Silpikul Ewing Chuck & TJ Faddis Tamra Fago Princie Falkenhagen
--	---	--	---	---	--	---

BIMA's Valued Community Partners

A partial list of the organizations that we've partnered with in the past year:

- 206 Zulu**
- Alzheimer's Association**
- American Sewing Guild**
- Arts & Humanities Bainbridge**
- Bainbridge Brewing**
- Bainbridge High School**
- Bainbridge Pride**
- Bainbridge Island Chamber of Commerce**
- Bainbridge Island Downtown Association**
- Bainbridge Island Historical Museum**
- Bainbridge Island Japanese American Community**
- Bainbridge Island Metropolitan Park & Recreation District**
- Bainbridge Island School District**
- Bainbridge Island School District - Multicultural Advisory Council**
- Bainbridge Island Senior Center**
- Bainbridge Youth Services**
- BARN**
- Book Arts Guild**
- Churchmouse Yarns & Teas**
- City of Bainbridge Island - Race Equity Task Force**
- Craft in America**
- Crosscut**
- Designed Conviction**
- Dimitriou's Jazz Alley**
- Eagle Harbor Books**
- Earshot Jazz**
- Esther's Fabrics**
- Fletcher Bay Winery**
- Frye Art Museum**
- Helpline House**
- Historical Films**
- Island Volunteer Caregivers**
- Jeffrey Moose Gallery**
- KiDiMu**
- Kitsap County**
- Kitsap Regional Library**
- Kitsap SURJ**
- Kitsap YWCA**
- KNKX**
- Langston Hughes Center**
- Little Creatures**
- Living Arts Cultural Heritage Center**
- Manhattan Short Film Festival**
- MLK Jr. Day Community Planning Committee**
- Modern Quilt Guild**
- Mount Vernon School District Mariachi & Folklorico**
- New Life Community Development Agency**
- One Call for All**
- Path with Art**
- Pike Place Market Senior Center**
- Port Townsend Film Festival**
- Pratt Fine Arts Center**
- Ravishing Radish**
- Refugee Artisan Network**
- Roosevelt High School Jazz Program**
- San Francisco Silent Film Festival**
- Seattle Channel**
- Scrappy Art Lab**
- Sea Mar Museum of Latino/a/ Chicano/a Culture**
- Suquamish Museum**
- Suquamish Tribe**
- Teen Advocates in Partnership**
- The IF Project**
- University of Washington, Museology Graduate Program**
- View Ridge Elementary Arts Academy, Bremerton Public School District**
- Visit Bainbridge**
- Visit Seattle**
- Washington Hall**



Jaqueline Tabor and her trio performing amongst the Fiber 2020 exhibition (staff photo).



Anna Teiche, *Granny*, oil on canvas, 72”h x 48”w. Featured in Anna’s first solo museum exhibition, *Fragments*.



The BIMA Bistro created take-out items that were perfect to accompany a holiday meal (staff photo).

Charlotte & Niels Fallisgaard
Ronni Fallows
Brenda Fantroy-Johnson
& Harvey Johnson
Marilyn Farley
Virginia Farnsworth
Jolene Farwell
Robin Farwell & Bill Mathews
Scott & Rebecca Farwell
Colin Faulkner
& Judith Feigin-Faulkner
Janet & Philip Favero
Chris Fazio
Debbie Fecher Gramstad
Anthony Feddersen
Julie Feferman Perez
Tom Fehsenfeld & Janet Knox
Betty & Joel Feigenbaum
Jerry & Laurie Feinberg
Patricia & Gary Fenchuk
Darin Fenn
Deb & Thomas Fenwick
Dan & Mary Ferm
Allan & Barbara Ferrin
Ira & Patty Fielding
James & Nancy Filsinger
Larry & Sandy Fischer
Dr Willa Fisher
Bob Fisse & Amber Karr
Janet Flagg
Richard Flamm & Vesna Somers
Sally Fleischman
Matthew Fleissig
Maureen Fletcher
Bob & Charlotte Flynn
Karolynn Flynn & Roger Katz
Peggy Fogliano
Judith Foley
Willow Follett
Cleo Forbes
Ian Forbes & Diane Speers
Bob & Nancy Fortner
Toni Foss
Martha Fouts & Peter Verburgt
Mark & Patricia Frank
Jeannette Franks
Joanne & Rob Frasene
Maris & Judy Fravel
Eric Fredericks & Kinam Sohn
Lynda Fredrickson
Bart & Esme Freedman
Alison Freeman-Gleason
Ruth Fremson & John Scurlock
Steven Frestedt
Sophie Frieda
Phyllis Friedman & Aguan Wei
Rocky Friedman
Jim Friedrich & Rev Karen Haig
Lois Frisch & Trudy Rosenberg
Lois Frisch
Susan Fritts
Tammy Fujihara
Christine Fulgham
Deborah Fuller
Fran Fuller
Lana Fuller
Lynn Fuller
John Furtado & Deborah Seymour
Gabrielle
Francis & Colleen Gace
Diane Galbraith
Maradel Gale
Pamela & William Galvani
Rondi & Larry Gangnes
John & Julie Gardner
Julie & John Gardner
Kristine Garratt

Marcia Garrett
Joan Garrow
Bobbie Garthwaite & Joe Sullivan
Bill & Kay Garvey
Kathleen & Richard Gary
Carol & Jordan Gates
Joyce Gauss
Dennis & Kimberly Gawlick
Gregory & Kathy Geehan
Janice & Thomas Geisness
Shannon Gentry
Bruce & Debra Genung
Debra & Bruce Genung
Carrie George & Ditman Johnson
Margaret Gibbs & Michael Reed
Jennifer Gibson
William & Masuko Giesecke
Alorie Gilbert & Christoph Kern
Edward & Linda Gilbert
Lisa Giles & David Mitchell
James & Katy Gilmore
Zia Gipson
Joe & Patsy Girlando
Marsha Gladhart
David, Ethan & Lisa Glaze
Cassie & Jim Gleckler
Gigi & Wayne Godfrey
Hilary Goldblatt
& Dr. Nelson Gurney
Barbara & Robert Golden
Linda & Richard Golden
Amy Goldthwaite
& David Browning
Tina Gonsalves
Tom Goodlin & Cestjon McFarland
Nancy Goodno
Jay & Brigid Goodrich
Janet & Terry Goodrich Spear
Janice Gordon
Meg Gordon
Molly Gordon & Miles Yanick
Ann Gorman
Bruce & Vicki Gottlieb
Daniel & Marilyn Gottlieb
Kaye & Newell Gough
Sandy Gough
Laura (Bunny) Gowen
Louisa Gowen & Scott Malatos
Mari Eckstein Gower
& James Gower
Kate Grannis
Bill & Kay Grant
Catharine Grant
Grace Grant & Dennis Tierney
Louise Grant
Jeannie Grassi
Dr Beverly Green & Jeffrey Julius
Jeff Green & Jennifer Macaluso
Micaela Green
Donna & Martha Greenawalt
Bob & Jane Greenberg
Dr. Michael Greer & Steve Bryant
Greg Kucera Gallery
Maureen Gregory
Molly & Steve Greist
Art Grice & Susanne Lindsley
Katherine Griffey
Michael & Beatriz Grigoni
Gail Grinnell
Liliana & Tom Grip
James Groh
Caryl Grosch
Mary Lee & Warren Gross
Gary Groves
Randy Groves & Melissa Sherrow
Carolee & Stephen Grumm
Susan Guffey

Shirley Gunderson
Robin & David Guterson
Duncan Haas & Birgit Walbaum
Ruth Haasl
Glenn & Nancy Haber
Cynthia & David Hackett
Laurie & Steve Hafener
Kristina Hagman
Julie Haight
Sandy Haight & Gary Wood
Suzanne Haizlip
Charles Hall
M.C. Halvorsen
Barbara & Ron Hammond
Joan Hammond & David Hays
Deena & Donald Hanke
Art & Mary Ann Hanlon
Jan Hannon
Lara Hansen & Eric Mielbrecht
Patie Hansen
Craig & Katherine Hanson
Sirri Hanson
Frederic Harder
Bill & Carolyn Harper
Jim & Kendra Harrington
Denise Harris
Janice & Peter Harris
Cynthia & David Harrison
Lydia Harrison & Rob Riner
Pamela Harrison & Bill Nakao
Karen Hart & Fred Meredith
Lois Hartman & Richard Mahoney
Glen & Susan Harvey
Doug & Marcia Hastings
Pamela Hastings
Kathrine Hauser
Dick Hawes
Richard Hawes
Alison & Mike Hawley
Naomi Hayashi & Bruce Pulmano
Catherine & James Hayner
Ray Heacox & Cynthia Huffman
Elizabeth Healy & Harlen Whitling
Kristi Heath
Tyra & Andrew Heatherington
David & Helen Hecker
Nancy Heckler & John Green
Scot Hedrick & Michael Yu
Eric & Margaret Heffelfinger
John Hegarty
Kavita & Uday Hegde
Patty Heidemann
Mary Hekman
Patricia Hemphill
Jane Hendrick
Helen Hendrickson
Kathy Hendrickson
Joe Henke & Julie Speidel
Aimee Herb
Wayne Herbert & Sandra Otto
Ron Herbst & Patty Rogers
Janet Herren
Darcy Herrett
Phil Herring & Kim McCall
Dolores Herzog
Herbert Hethcote
& Leslie Marshall
Dr Sally Hewett & Dan Meyer
Linda & Paul Heys
Claire Hicks
Julie Hiebert
Kathy & Pete Hildenbrand
Carol & Robert Hille
Hilary Hilscher & Neil Johannsen
Alli Hirt
Maggie & Rodney Hitchcock
Howard Hobson

Martha Hoffman
Betty Hoffmann & Ken Sins
Carol & Tom Hogan
Barbara Hoggatt
Kate Holdsworth
Helaine Honig
Andrea Hoopes
Kris Hoots & Steve Thomas
Ted Hoppin & Anne Sommer
Deborah Horne
Andrea Hoskins
Candace House
Teri Houston
Leslie Howard
Dave & Jana Hruby
Robin Hruska & Michael Orr
Suzanne Hubbard
Gary & Patricia Hufford
C. David Hughbanks
Judith & Minor Hughes
Kathleen Hughes & Michael
Yates
Sheila Hughes & Peter Kepler
Betty Hung
J. Robin Hunt
Janine Hunt
Cheryl & James Hunter
Nancy Hurlow Houghton
Karen Hust & Todd Vogel
Dan & Kathy Huxley
Sue Hysten
Kirsten Hytopoulos
Jay & Trudi Inslee
Cindy & Randy Irey
Clark Irey
Gail & Ronald Irving
Sina Irving & Joe Piecuch
Minnie & William Isley
Diane Isonaka & David Galas
Elizabeth Anne Ivey
Elizabeth Ivey
Gail Jackson
Stephanie Jackson
Susan Jackson
Cynthia & Dan Jacobs
Chris & Jim Jacobson
Jean Marie Jacoby
David Jaffe & Laura Murphy
Jacob Jaffe
Randall Jahren
Diana James
Donna James
Dawn & Gordon Janow
Barbara Jeantrout
& Don Warkentin
Marlene & William Jenkins
Linda & Steve Jennings
Katie Jennings
& Jonathan Rabinovitz
Karen Jensen & Jim Kelly
Mary & Jeff Jensen
B. Sue Johnson & Kimara Sajin
Connie Johnson
Karoline & Wyman Johnson
Mark & Wendy Johnson
Matt Johnson
Nancy Johnson
Robyn Johnson & Peter Newland
Sandee Johnson
Vicki & Steve Johnson
Carol Johnston & Andrew Bergh
Kelly & Scott Johnston
Rebecca Johnston
Stanley Johnston
Becky & Paul Jones
Johnpaul Jones
& Marjorie Sheldon

BIMA thanks these generous Grantors, Foundations, and Sponsors for their amazing support:



Karen Jones
William Jones
Leigh & Richard Jones-Bamman
Bonnie Julien
Mary Justice & David Richards
Dr Jim & Dr Nina Kadlec
Patricia Kalafus & Janice Chiles
Shirley & Charles Kaltenbach
Michael Kane
Sharon Kane
Carole Kant
Judy Kaplan & Kevin Tomlinson
Ed & Elaine Kardong
Willemina Kardong
Judy & Robert* Karr
Olivia Kates
Judy Katilus
Phyllis & Victor Katz
Mary Anne Keane
Janet & Richard Keating
Henry Keaton
Gary & Judy Keehn
Iris & James Keene
Jessica & Thomas Kehoe
Colleen Keilbart
Catherine Kelleher
Samra & William Keller
Jodi & Tom Kelly
Lynne Kelly
Suzanne & Donald Kelly
Lisa & Todd Kemmerling
Laura Kemp
Jackie & James Kennedy
Alice & Charles Kepler
Laurence & Omie Kerr
Mary & Peter Kerr
James Kersey
Stephen Kersten
Arlene Kessler
Alison & Frederick Kettering
Shawn Kibler
Dianne Kidder
Elisabeth Kierkegaarde
& Mark Wilson
Ki Kilcher & Gene Seligmann
Anne & Lee Kilcup
Theresa Killgore
Jina Kim
Kimura Studio
Virginia King
Kimi Kinoshita & Gary Nakamura
Helen Kinsley
Joan & Richard Kinsman
Bradley & Joella Kirschner
Sandra Kirsopp
Jane Kish
Kitsap Great Give Donors
Arleen Klasky
Ben Klasky & Lisa Timmins
Andrew & Dorothy Klavins
C. Joyce Kleffner
Florence Klein
Karen Klein
Susan Klein
Jack & Layne Kleinart
Johnna & Fred Kleisner
Ginger Klute
Barbara & Bill Knapp
Darlette Knight
Sabrina Knowles & Jenny Pohlman
Chelsea Knutson
Jonathan & Vickie Kobak
Ilze Koch
Lilly Kodama
Teri Dee & Joe Koller
Marguerite & Morton Kondracke
Jacquelin & Peter Konis

Darlene Kordonowy
Peggy Korol & Susan Korol
Frances & David Korten
Nanci Kosten & Terry Mulberg
Vanessa Kott & Anna Britt
Barbara & Jenny Kowalski
JoAnn Kowalski & David Sumi
Cindy Kraft & Robert Santelli
Kathleen Kraft
William Kramm & Cynthia Ruptic
Barbara & Stephen Kratz
Karl & Luanne Kreutzer
Diana Kriger
Fred & Robbin Kroger
Fay & Robert Krokower
Joanne Kroll
Amy & Mark Kruse
Lori & Scott Kruse
Robert & Susan Kuebler
William Kuhlman
Bonnie Kuhn
Cynthia Kuhn & Michael Leamon
Margaret Kulm
Peggy Kulm
Anne & Paul Kundtz
Tom Kuniholm & Terry Siebert
Sumiko Kurachi
Kris Kutchera & Chris Winiger
John Kydd
Jay La Violette & Susan Murphy
Kathy Lacey
Anne & Patrick LaFramboise
James Lagdon & Lynda McMaken
Marcia & Gary Lagerloef
Sharon Lamonica
& Josh Yacknowitz
Gloria Lamson & Tom Engel
Marcia Adams-Landry
& Norman Landry
Whitney Lane
Priscilla & Edward Lange
Susan Lange
Chapple & Will Langemack
Patrick Langsjoen
Dale & Deborah Lantz
James & Lynn LaRiviere
Chris Larsen
Patsy & Stephen Larson
Alida & Christopher Latham
Annamarie Lavieri & Al Gunther
Marlene Le Mire
Dave & Shannon Lea
Alice & Heather Leach
Judi & Lee Leader
Dr Kim Leatham & Robert Steiner
Leslie & Michael Lebeau
Juliet & Philippe LeDorze
Cindy Lee
Joan & Larry Lee
Raymond Lee & Laurie Frankel
Sharron Lee
Nancy Leedy
Sandra & Mark Leese
Vicki Legman & Dana Sullivan
Ben Leifer & Henry Aguilar
Carolyn & Thomas Leigh
Robert Leik
Mike Lempriere
Carlene Lenard
Sabrina Knowles & Jenny Pohlman
Anne LeSage
Eric & Kathryn Lesh
Araceli Lesko
Shadi & Bill Letson
Claudia Levi & Bob Schoonmaker
Robin Levin
Mark Levine & John Keppeler

Fred Levy & Nancy Taylor
Susan Levy
Nancy, Michael & Stacy Lewars
Janet & Joachim Lewinsohn
David & George Lewis
Edna & Jack Lewis
Paul Lewis & Bonnie Murphy
Stella Ley & Len Beil
Tim Leyh & Joan Lukasik
Joyce & Tad Lhamon
Jane Lindley
Anne Lindquist
Dave & Sue Lindsey
Barbara Linkiewicz
Dorothea & Ralph Lintz
Mike & Trude Lisagor
Sara & Andrew Litt
Chuck & Joanne Little
Elizabeth & David Litzler
Angela Liu
Nancy & George Lobisser
Ellen Lockert
Judy Lofgren
Jana Mohr Lone & Ron Lone
Renee & Harry Longstreet
Andrew & Hazel Lonseth
Jette Lord & Annie Lord Edwards
Margret & Stephen Lordon
Andre & Susan Lorenz
John Love
Nancy Love & Dr Gerald Weeks
Carey Lovelace
Lillian Lovelace
Kiman Lucas & John Perkins
Melinda & Peter Lucas
Kyle & Susan Lukins
Joe Lumarda
Lisa & Mark Lund
Laura & Roy Lundgren
David & Susan Lusk
Laurie Lyall
Bob & Kristine Lynch
Don & Lenore Lynch
Joanna Lyons
Michele Lyons
John & Anne MacArthur
Brad & Christina Mace
Paula MacKay & Robert Long
David & Wanda Mackenzie
Roger Mackenzie
Suzanne MacKenzie & Shirley
Roudenbush
Debbie & Peter MacLeod
Nancy MacLise
& Deming MacLise III
Nancy & Roger MacPherson
Leanne Madre
Brian & Janet Magana
Patricia Magnano Madsen
Mary Kay Magraw
Kimbely D. Maguire
Carla Main & Brad West
Carol Maione & Brian Marks
Margaret Mair
Chasity & Adrian Malatesta
Glenn & Dahlia Malin
Frances Malone
George & Stephanie Malone
Molly Malone
Marnie & Bob Malpass
John Malterner & Karen Teal
Amanda & Richard Mander
Kevin Manion
& Alfredo Lutgen-Conti
Amy Mann
Marianne & Neil Marck
Naomi & Cliff Marcus

Max & Sonya Marinoni
Susan Marks & Richard Sprecher
Andrew & Sallie Maron
Nancy Marrill
& Steve Yanagimachi
Josette Marsh
John Douglas Marshall
& Kate Mills
Megan & Sam Marshall
David & Vicky Marsing
Elizabeth Martin
Jane Martin
Shari Martin
Sylvia Martine
Gary & Mimi Marx
Julia & Steve Maslach
Maria & Jeff Mason
Sharon Mason
Kara & Ken Masters
Lindsay, Scott & Ryan Masters
Ashley & Scott Mathews
David & Nenita Matney
Dorothy Matthews
& Paula Matthews
Julie & Steve Matthews
Inez Maubane Jones
Jennifer Maurer
Linda Maxson & Talbott Miller
Guy & Holly Maynes
Babette Mayor
Angus & Jacqueline McAlpine
Morgan McBride
Barbara McCaughin
Shannon McClenaghan
& Carolyn Priest
Michael McCloud
Susan McCloud & Richard Fisher
Kerry & Mike McCool
Monica McCorkle
Victoria & Tim McCorkle
Victoria McCorkle
Jane McCotter
Heather McCulloch
Kate McDill & Deb Sweet
Laurie McFarlin
John & Anne McFeeley
Cindy McGregor
Holly McIver
John & Judy McKenzie
Francella & Malcolm McKinnon
Francella & Malcom McKinnon
Marilyn McLauchlan & Dan Cyr
Nicki & Michael McMahan
Barbara McMahan
Dawn McNamara
Kathee McNeely-Mobley
Brenda McNulty
Pam & John McNulty
William Meals
Linda Meier & Stephen Hubbard
Bill & Nina Meierding
Laura Meinhardt
Jennifer Mellish
Bob & Carolyn Meredith
Hugh Merriman
Suzanne & Paul Merriman
Cyndi Merritt
Nancy Merson
Annika Mertz
Janice & Richard Mest
Anne Metcalfe
Kate Meyers
Catherine Alice Michaelis
& Bill Moody
Gigi Michaels
Pat & Chuck Mickelson
Jean E. Mikita Sashihara

Carolyn Miller
Edward Miller
Elizabeth Miller
Gregory Miller
Jessica Miller & Derek Stabelfeldt
Joan Miller & Jeff Ulbright
Judy Miller
Kim & Stephan Miller
Marc & Cindy Miller
Michael Miller
David Mincin & Maria Martens
John & Patricia Minola
Dorothy Anne Minteer
Carol Mirman
Becky & Pat Mitchell
Bernadette Mitchell
Melody & Michael Mociulski
David & Fran Moen
Fran Moen
Kathy Mogan
Mickey Molnaire
Amy Momb-Deen & Brian Deen
Merle Montani
Jennifer Montgomery
Mary Montgomery
Fred & Anne Moody
Mark Moody & Russell Powell
Patricia Moore
Tannis Moore
Larry & Martina Moores
Dudley & Deborah Moorhead
John Moran & Dagmar Schnader
Judith Morel
Donna Moreland
Jan & Mike Morgan
Shirley Morgan
Sarah Morgans
Maureen Morris
Al Morrow & Deborah Myers
Jane & Dan Morrow
Jim & Susan Morss
Jacqueline & Peter Moseley
Karen Moskowitz
Sheila Moss
Merilee & Dr. Perry Mostov
Margaret McFeeley
MS3Networking
Marian Mullally & Steve Funanich
Anne Mullis
Janet Mullis
David Munroe
Cory Munson
Roy & Judith Murdock
Lynn Murphy
Pamela Murphy
& Peggy Smith-Venturi
Nancy & Ken Murray
Carol & David Myers
Carolyn & Richard Myers
Don & Nancy Myhre
Diane Naab
Jon Nakamoto
Alexandra & Larry Nakata
Ellen Nakata
Carol Nakhuda
Frank & Kathryn Nance
Cheryl & Michael Nathanson
Neil Nathanson
Susie Naye
Shirley Nelsen
Ann & Marshall Nelson
Dana Nelson
Roberta & Craig Nelson
Douglas Newlands
Mary Neyhart
Kathy & Mike Nibarger
Janet Nichols

Eileen Nicol
Patricia Niemiec-Robertson
Helen Nissani
Darleen Nixon
Christine Noble
Maryann & John Nordgren
Margaret & Mark Norrander
Scott Norton
Cheryl Nossaman & Donald Roake
Jack Nunn
& Susan Swannack-Nunn
David Nunnerley & JoAnn Richard
Susan & Mario Oblak
Jackie O'Brien & Steve Stolee
Sally O'Callaghan
Audrey & John O'Connell
Lynne O'Connor & Ken Rothmuller
Wendy & Peter O'Connor
Laurie & Charlie Odell
Taryn Oestreich
Billie O'Hagan
Molly O'Hara
Eileen Okada
Stephen Okawa
Mary O'Leary
Susan & Michael O'Leary
Elizabeth & Rex Olsen
Lynne Olson
Marta Olson
Carol Olwell
Laura & Timothy O'Mara
David & Patrice O'Morchoe
Joan Onders
One Call for All Donors
Mary & Dennis O'Neil
Bill & Carole O'Neill
Tricia Pearson O'Neill
& Declan O'Neill
Patti Orellana & Michael Coulson
Pat O'Rourke
Larry Orr & Danna Tartaglia Orr
Emilia Ortiz & Jennie Li
Lise Orville
Wendy Orville & Doug Nathan
Callista & Jonathan Osborn
John Osborne & Wendy Wolf
Sally & Scott Osborne
Kim Osmond
Linda Owen
Pam Owen
Linda Packard
Ben & Stephanie Page
Fay Hauberg Page & Nat Page
Nathaniel & Fay Page
Frederick Pakis
Eve Palay
Carla Panattoni
John & Sara Papajani
Heather Parker & Ed Owens
Sean Parker & Shannon Campbell
Steve Parmelee & Melissa Dennis
Carolyn & Gil Parsons
Lynn Pasley
Heather Patrick
Sonchen & Jock Patton
Virginia Paul
Jessica Pavish & James Arrabito
Kristin Pearson
Janice & Doug Pedersen
Stina & Gustavo Peña
Stina Dragovich Peña
& Gustavo Pena
Christopher Pence
Marie Pence
Winifred Perkins
Diana Peters
Polly & Thomas Peters

Eric Petersen & Pamela Waller
Jane Petersen
Charlie & Wanda Peterson
Nels Peterson
Mary Beth Petruska
& Mark Mitchell
Mary Beth Petruska
Barb Pettit
Barbara & Larry Peyton
Deane & Jeffrey Pfeil
Gary Phillips & Mary Tate Phillips
Susan Phillips
Wendy Phillips
Cassandra & Douglas Picha
Christine Pickett
Una Marie Pierce
Robert Pillitteri
James & Madeline Pippard
Madeline & James Pippard
Marilyn Place & Stephen Shapiro
Michael Poling & Stephen Schlolt
Michael Polins & Stephen Schlolt
Connie & Phil Pons
Donna Poole & Terri Bryant
Joyce & William Popendorf
Jim & Pam Porter
Jeanne & David Powell
Judy Powell
Jim & Ruth Powers
Laura Preble
Leanne Preble
John & Suzanne Price
Amanda Pritchard
Mary Ann Proctor
Herb & Lucy Pruzan
Jane Purinton
Joanna Pyle
Ann & John Pyles
Alaric & Annie Quan
Jerry Quinn
Dana & Nancy Quitslund
Gary Quitslund & Linda
Whitehead
James & Sabine Quitslund
Jon Quitslund
Steven & Rochelle Rabago
Neil & Beth Rabinowitz
Lyndi Radmilovich & Karen Orosz
Peter & Christie Raffa
Robin Randels
Giovanna Ratcliffe
Jill Ratcliffe
Barbara & William Rayburn
Mary Jane Reaney
Alice Reasoner
Meredith & David Regal
Shelagh & Terry Regan
Asha Rehnberg & Larry Pluimer
Jane & Jay Reich
Nancy Reichley & Tim Higgins
Jane & Stanley Rein
Joyce & Michael Reinitz
Alexandra Reinken
James & Carol Reitz
Lois Reitz & Richard Storch
Nancy Rekow
Claudia & Tom Rengstorf
Rosalind Renouard
Terry Retchless & John Bratlie
Teita & Tom Reveley
Pat & Edward Reynolds
Deborah & Aran Rhee
Leslie Rice
Susan Rice & Lawrence Wenner
Carla Rickerson
Chris Rifkin
Deborah & Andy Rimkus

Paula Rimmer
Cree Roberts & Jack Merchant
Rae Roberts & Howard Schulman
Bill & Michelle Robinson
Greg Robinson
Joan Robinson & Gary Pederson
Pam Robinson
Roby King Gallery
Andrea Roby-King & Wes King
Anita & Phil Rockefeller
Donald Rodocker
Martha Cohen Roe
Stephanie Rohl
Seth Rolland
Donald Rooks
Deborah Rose
Filmore & Janet Rose
Janet & Filmore Rose
Nancy & Stephen Rosen
Gail Rosenbaum
Susan Rosenberg
Kendra Rosencrans
Ursula Rosin & Harold Bonner
Cecil & Cheryl Ross
Frederick & Sonja Ross
Jan Ross Leo
Trudi Rowbury & Roger Myers
Marjorie Rubin
Alan & Joyce Rudolph
Dagne Rueda & Theresa Choi
Kate Ruffing
Judy Ruliffson
Alissa Rupp & Tom Baker
Jim & Susan Rupp
Julie Rust
Jennifer Ruys & Thea Browning
John & Laura Sachs
Pamala Salvatore
Laura & Jaideep Samant
Patricia & Dean Sampson
Janet Barnard Sams & Bill Sams
Henrietta Sanchez
David & Lynnette Sandbloom
Margaret Sandelin
Donald & Martha Sands
Jack & Jean Sargent
Cathy & Max Sarkowsky
Takako Satoh & Jacques Boiroux
Kathy Satre
Amy & Matt Sawyer
Dorothy Saxe
Debi & Phil Saxton
Gloria Saylor
Amanda Schaffer
Deborah & Proctor Schenk
John Schermerhorn, Jr.
& Ann Schermerhorn
Alice & Don Schilling
Russell Schlosser
Casey Schmidt & Jennifer Cannon
Helene & Steve Schmitz
Mark & Susanne Schneider
Toni Schneider
Rebecca Schofield & Kurt
Solmssen
Jon Schorr
Vicki Schroeder
Sandra Schubach & Edward
Zimney
Karla & Kurt Schultz
David & Martha Schuman
Annie & Steve Schwager
Amy Schwartz
& William Gudenrath
Ernestina & Jay Schwartzman
Michael Sciacca & Barbara Zimmer
Eva & Russell Siandra

Legacy Society

We would like to thank the following individuals for thinking of BIMA's future with a planned gift:

John & Andrea Adams

Anonymous

Debbi & Paul Brainerd

Steve Davis

Margot & Peter Eddy

Liliana & Tom Grip

Max Grover

Dianah Jackson & Bill Baran-Mickle

Drs. Jim & Nina Kadlec

Suzanne & Donald Kelly

Mark Levine & John Keppeler

David & George Lewis

Suzanne & Paul Merriman

Dana & Nancy Quitslund

James & Sabine Quitslund

Kate Ruffing

Cynthia Sears

Cameron & Christopher Snow

Wendy Soule

Bill & Gerry Sperling

Ralph Spillinger & Rob Jacques

Stephanie Steele

Joan Walters

Mitch Wilk

To join the Legacy Society or for more information please contact:
Peter Raffa, Development Director
(206) 451-4007 or peter@biartmuseum.org.

Missing our Volunteers

Dear BIMA Volunteers,

It is hard to believe that it has been over a year since a guest was greeted by your warm smile, a show was hung without the skillfull swing of your hammer, or a group of bright-eyed school children were led in a meaningful conversation about art in the galleries. It’s just not the same without you.

We can’t wait to welcome you back into the museum. We count on your support to fulfill our mission. And we count on your spirit and energy to fulfill our vision of a world where art is essential to thriving communities.

We’re currently in discussions about how to start welcoming volunteers back later this year. We’re re-examining roles and responsibilities and look forward to connecting again very soon.

Karen Scott
Michael Scott & Cullen Brady
Susanne Scott
Sharon & Jeff Scrugham
Cynthia Sears
Larry & Renée Sears
Olivia Sears
Mike & Sally Sebastian
Charyl & Earl Sedlik
Gretchen & Tom Seifert
Donald & Jacqueline Sekits
Carolyn Sellers
Sandra Senter
Mark & Susan Shaffer
Andora & Charles Sharpe
Blair & Janice Shaw
Cindy & John Shea
Caroline Sheehan & Brandon Byron
Barbara Sheinberg
 & Norman Cohen
Jon & Laurel Shelton
Joy Sherman
Margot Shewchuk
Sandy & William Shopes
Jim & Beryl Shore
Kim Shrout
Lee & Ralph Shugart
Barbara & Robert Shulock
Mary Siebert & Steve Holman
Ralph & Alicia Siegel
Rebecca Sievers
Nancy Silk
Pat & Ron Silva
Laura Silverstein & Carolyn Terry
Fred & Judy Simpson
Kassia Sing & Ed Kaufman
Linda Singer
Jack & Karen Sjolseth
Brian Skare
Jennifer Slack
Carol & James Slade
Mary & Rob Smallwood
Helene Rogers Smart
Dirk Smith
Genevieve & Jeff Smith
Janet Smith
Kathy Smith
Lynn & Darren Smith
Michael & Dana Smith
Shehalee Smyer
Dawn Snider & Bruce White
Cameron & Christopher Snow
Donna & Robert Snow
Sally & Robert Snyder
Keith Soderstrom
Bruce Sokol
Micah & Vandy Solomon
Wendy Soule
Jeanne Soulier
Jean & Russ Speidel
Joan & Richard Spencer
Ellin Spenser
Laurie & Nelsen Spickard
Christie Spielman
Judy & Jerry Spigal
Ralph Spillinger & Rob Jacques
David & Naomi Spinak
Dale & Regina Spoor
Marianne Spur
Karen Staats
David Stallings
Janice Stanton
Lynn Stanton
Sarah Starkweather
 & Carl Coryell-Martin
Maxine Steele

Stephanie Steele
Evelyn Stege
Barbara Stein
John Steiner & Sarah Favret
Steiner Services
Betsy Stephens
George & Margaret Sterling
Jill Sterrett
Lydia Stevenson
Jean Stewart
Judith Gold Stitzel
Carolyn Stolhand
Maja Stone
John & Lauren Storck
Denise Stoughton
Frank & Mary Stowell
Michelle & Robert Stowell
Lisa Stowers
Carrie Strayer
Dennis Strenfel
Tobi Strevell
James Strickler
Donna Stringer & Andy Reynolds
Andrew Strom
Ann & Bruce Strosnider
Yesh Subramanian
 & Thandra Chandrasekaran
Sally Sulonen
Kat & Wayne Sundberg
Andrea Suraci
Carl Sussman
Carole & Jack Sutherland
Dwight & Edith Sutton
Kevin & Lynn Swan
Adele Sypesteyn
Béla Szigethy
Olivia Taguinod
Robert & Sandra Talcott
Bethany & Dwight Talley
Cynthia Tamayao
Michelle & Jerry Tange
Linda Tanner
Mark & Nong Tarlton
Beverly Leigh Tatum
Allyn Taylor
Nancy & Tom Taylor
Richard & Sarah Taylor
Susan Taylor & Barbara Tolliver
Carol Teather
Jim & Cicely Tegeler
Patricia & Peter Tegtmeier
Dean & Gail Temple
Jackie & Marsh Terry
Mrs. Mary & Doug Terry
William Thieleman
Marguerite & Nate Thomas
Brooke Thompson
Erika Thompson
Flora Thompson
Barbara Thornburg
Carol Thornburgh
Rachelle Thornburgh
David & Kathleen Thorne
Susan Thurston
Victoria Tierney
Kathryn Tillema & Ronald Rankin
Anne & James Titterington
Kate Titus & Mark Cohen
Ellen Toby & George Jackson
Mary Ann & Val Tollefson
Robert Tomlinson
Bob & Debbie Towery
April Trabucco
Eliza Tudor & Lance Sykes
Cynthia & James Tuite
Marilyn Turkovich & Lynn de Vree
Josephine & William Turner

Diane Twitty
Judy Tyson & Tim Bernthal
Pernell Tyus & Glynis Burns
Harry Uliasz
Andrew & Helen Ulitsky
Diane & Rick Ullrich
Jeff & Wendy Underhill
Ann & John Underwood
Heather & Stephen Unwin
Bill & Theresa Vail
John & Philene Vaivods
Robert & Susan Valentine
Cynthia Van Buskirk
Susan Van Duine
Laura & Joe Van Dyke
Muriel Van Housen
Gretchen Van Meter
Kent & Michele Van Slyke
Barbara Vandeleur
Merryl & Rick VanDeren
Cay Vandervelde
Regina & Leo Vasaitis
Mirellise Vazquez
Ariel Vinal
Georgia & Jeff Vincent
Annthea Vining
Elaine & Paul VonRosenstiel
Alexandra Vorell & Marilyn Hobbs
Ann P Vreeland
Connie & William Waddington
Robert Wagoner
 & Penelope Wood
Brenda & Stuart Wakeham
Douglas & Deborah Walch
Dale Walker & Brian Oldham
Maggie Walker
 & Kina Walker-Nisbet
Pamela Walker
Charles Wallace
Jo Wallace & Dr Bruce Nitsche
Marilyn Wallace
Roy & Virginia Wallace
Roy Wallace
Thomas & Robyn Wallerich
Beverly Walsh
Joe & Randena Walsh
Lauren Walsh & Scott Nemeth
Elizabeth & Dr Fred Walters
Joan Walters
Joanne Walters
Katie & David Walters
Sheila Walters
Shu-Ju Wang
Jillian Wasielewski
Karla Waterman
Leslie Watkins & Doug Moore
Bye & Dr Jay Watson
Karen Watson
Ellen & Richard Weaver
Jan Weber
Ann & Scott Weigle
Eleanor Weinell
Larry Weiner & Jillian Worth
Lynn English Weisberg
 & Richard Weisberg
Lori & Steve Weise
Barbara & Eric Weissman
Andrew & Mariann Welch
Cara Wells
Kate & Sam Westbrook
Jenny Westdal & Donald Teesdale
Jeff & Wendy Westerlund
Kathleen Westover
 & Roger Erickson
Shari Wetherby
Ann & David Wetter
Duane & Linda Whitaker

Carol & Sandy White
Carol, Horace & Sandy White
Gerald & Jennifer White
Holly & Neal White
Anita Whitney
Anne & Arthur Whitson
Nancy Whittaker
 & Michael Dickter
Joanne Whitwell
Lauren & Barry Wickman
Larry & Margie Wienkers
Hilda & John Wiens
Betty Wiese
Nancy & Paul Wiesner
Susan Wiggs-Gunderson
DD Wigley
Joe & Sheila Wilcynski
Mitch Wilk
Peter & Ros Wilkes
Elizabeth Willey
Andrea Sanchez-Williams
 & Bill Williams
Betty Williams
Dorothea Williams
Ellen & Ernie Williams
Marci & Stephen Williams
Marcia Williams
Mary & Tom Williams
Ruth Williams
Stephen Williams
Donna Williamson
Judith & Marcus Williamson
Delight Willing
Ann & Steve Wilson
Barbara Wilson
Jen & Matt Wilson
Karen Wilson
Laurel Wilson
Richard & Sally Wilson
Sherri Wilson
Janet Winans
Janet Winn
Kenneth Winter
Grant Winther
Gail & John Wirth
Tori Withington
Nancy & Jonathan Wolf
Donna Wolter
David Womeldorf
 & Donna Zajonc
John & Sharon Woolley
Nancy Worden
Jeff & Nicole Wortley
Bethene Wyatt
Deehan Wyman & William Paris
Michele Wyzga
Fatima Young
Jacqueline Young
Butch & Linda Younker
Julie Yunt
Debbie & Rick Zajicek
Joseph & Rebecca Zalka
Grace Zandarski
Linda Zaretsky
Bruce & Cheri Ziebart
Marc & Myra Zocher
Jacklynn Zorich
Ron Zuckerman
Georgia & William Zwartjes
Gitte Zweig
* in loving memory

CIRCLE MEMBERS
FOUNDER CIRCLE
(\$10,000+)
Debbi & Paul Brainerd
Susan Guffey
Janine Hunt
Suzanne & Donald Kelly
Johnna & Fred Kleisner
Mark Levine & John Keppeler
Nancy & George Lobisser
Frederick Pakis
Cynthia Sears

CURATOR CIRCLE
(\$5,000-9,999)
Deb & Thomas Fenwick
Lois Hartman & Richard Mahoney
Suzanne & Paul Merriman
Pat & Ron Silva
Cameron & Christopher Snow

STEWARD CIRCLE
(\$2,500-4,499)
Vince & Tanice Corti
James Kersey
Dana & Nancy Quitslund
James & Sabine Quitslund
Elizabeth & Dr Fred Walters
Debbie & Rick Zajicek
James Kersey
Dana & Nancy Quitslund
Vince & Tanice Corti
Debbie & Rick Zajicek

AMBASSADOR CIRCLE
(\$1,500-2,499)
Connie & Dick Albrecht
Chap & Eve Alvord
Barbara Anderson
Bill Baran-Mickle & Dianah Jackson
Richard Barbieri & Lyn Tangen
Erica, John & Becca Beyer
Beatrice & William Booth
David Browne
 & Caroline Cooley Browne
Gillian Bull
Paul Castanon & Bill Magnuson
Annice Chadwick
Carol Chapman
Suellen & Tom Cunningham
Suzanna Darcy-Hennemann
Steve Davis
Dave & Julie Dougherty
Robert & Judith Eagan
Patricia & Gary Fenchuk
Elizabeth Anne Ivey
Dr Jim & Dr Nina Kadlec
Carole Kant
Julie Karr
Mary & Peter Kerr
Marguerite & Morton Kondracke
Dale & Deborah Lantz
Brad & Christina Mace
Maria & Jeff Mason
Bill & Sandra Mclver
Mark Moody & Russell Powell
Donna Moreland
Jacqueline & Peter Moseley
Kathy & Mike Nibarger
Kate Ruffing
Alice & Don Schilling
Alicia & Ralph Siegel
Betsy Stephens
Carol Thornburgh
Rachelle Thornburgh
Ann & John Underwood

Georgia & Jeff Vincent
Connie & William Waddington
Maggie Walker
Jo Wallace & Dr Bruce Nitsche
Joan Walters
Karla Waterman
Holly & Neal White
Grant Winther
Ron Zuckerman

IN MEMORY OF
YAROSLAVNA ADAMS
Todd Adams
Wendy & Jeff Beren
Chuck & Mamie Bolender
Carolyn Burger & Raffi Minasian
Lois Hartman & Richard Mahoney
Lori & Scott Kruse
Chuck & Joanne Little
Renee & Harry Longstreet
Max & Sonya Marinoni
Gigi Michaels
Lauren Walsh & Scott Nemeth

IN HONOR OF
LILIANA GRIP
Anonymous
Marleen & Kenny Alhadeff
Tarry & Jim Decker
Lindsay Eisenhart
Frederic Harder
Brenda McNulty
Merle Montani
Dana & Nancy Quitslund
Toni Schneider
Alicia & Ralph Siegel
Bruce Sokol
Elizabeth & Dr. Fred Walters

OTHER RECOGNITIONS
Andrea Alstrup
 in memory of Overton Berry
Julie Appel
 in memory of Richard Appel
Joseph & Nadyne Bicknell
 in honor of Cynthia Sears
Linda Brownrigg
 in honor of Cynthia Sears
Karen Conoley & Art Verharen
 in memory of Steven Charles
Wendy del Valle
 in memory of Nan Wooldridge
Ann Dreis
 in memory of Teresa Bulmer
Ronni Fallows
 in memory of Richard Fallows
Maris & Judy Fravel
 in honor of Judy Fravel
Larry Gangnes
 in honor of Rondi Gangnes
Donna & Martha Greenawalt
 in honor of Dorothy Haramis
Cindy & David Harrison
 in memory of Nan Wooldridge
Pamela Harrison & Bill Nakao
 in memory of Victoria Josslin
Glen Harvey
 in honor of Susan Harvey’s
 retirement
Cindy & Randy Irey
 in honor of Erin & Korum
 Bischoff
Karoline & Wyman Johnson
 in memory of Heidi Shelton
Alice & Charles Kepler
 in honor of Sheila Hughes
Jina Kim



Student work from BIMA's 2020 summer camps (staff photo).



Prepping the ofrenda for a digital Dia de los Muertos celebration (staff photo).



Rehearsing to accompany a screening of the silent film *Floating Weeds* (staff photo).